RE-FRAMING TRADITIONAL ARTS: CREATIVE PROCESS AND CULTURALLY RESPONSIVE LEARNING

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Abstract

In many ways, traditional arts in schools bear the bruises of the early years of multicultural education, and the failed practices that created what has been termed a tourist curriculum, comprised of the superficial study of folktales, festivals, foods, and facts. Consequently, the use of art forms of cultures is often approached with caution by teachers, or avoided altogether.

This thesis re-frames the use of traditional arts in the classroom through current research and knowledge, defining their efficacy and role in today's classroom. Traditional arts are examined through the lenses of arts integration, culturally responsive pedagogical practice and creative processes. A qualitative, research portraiture methodology was employed, and executed through the lens of four case studies in order to more coherently incorporate the arts-based nature of this research. The research sites include classes studying Maori visual arts, waiata (song), and haka (dance) in Christchurch, New Zealand, chant, hula, and plant weaving at an Hawaiian charter school, and social dance and song of the Oneida tribe in the US.

Research results indicated that when teachers facilitate experiences in traditional arts in such a way that students are exposed to entry points for their own interaction with the forms, students respond with self reflection, engagement, and a tendency to elevate the status of affiliation with the culture undertaken. While students and teachers do not become conversant in

the culture as a result of such study, working with traditional arts in this way may serve to break down culturally bound ways of seeing the world.

When traditional arts are employed in classrooms, they may engage students in a creative process that takes the form of embodied or physicalized, interpretive, or improvisational interactions with the forms. When traditional arts are employed in this way, relying on creative process, they also meet goals for culturally responsive learning, legitimizing how students experience and make sense of the world.

Traditional arts provide a critical, under-utilized, strategy for embedding culture in the educational setting. In order to best meet the goals of the learning setting, traditional arts must incorporate creative processes. Hybridization of the forms, while increasing accessibility for teachers and students, must be carefully undertaken. Traditional arts utilized in this way hold potential for addressing broader curricular content.

Keywords: arts, arts integration, culturally responsive learning, culturally responsive pedagogy, creativity, creative process, hybridization, traditional arts, improvisation, multicultural education, arts education, arts in education

SECTION ONE: FOUNDATIONS

Prelude

A Contextual Self Portrait

This research begins, as research begins for most of us, in the work that we do. Being older than many undertaking PhD research, my life history is longer, and perhaps, my questions more fully formed, for it is questions, rather than answers, that grow with age. The inquiries held in this research might best be illustrated by beginning in that history, that work that I do. Here follows an accounting of two such experiences that have served as the foundation for this research.

There are twenty seven children in the room. I've been brought to this small, eastern North Carolina school in the United States as part of a grant from the North Carolina Arts Council (NCAC), a state agency that manages state and federal funds for the arts. The NCAC funds visits by artists like me because eastern North Carolina is poor, rural, and has little access to arts experiences. The faces in front of me range from light, Caucasian skin to browns and very dark skin, which is known as "black" here in the southern United States. This ethnic diversity has come about through the agricultural industry in this area, where an unusually high level of immigration from Mexico and other countries to the south brings those coming to work in the fields of the surrounding farms. Farmers here grow soybeans, cotton, tobacco and corn, and there is a substantial farming industry raising hogs, chickens, and turkeys as well (North Carolina

Department of Agriculture and Consumer Services, 2013). These farms draw labor from Latino populations today, and historically, account for the many African Americans who live here, descendants of their enslaved, farmworker ancestors. In the last U. S. Census, this county of North Carolina was 53% Caucasian, 25% African American, and 20% Latino (U. S. Census Bureau, 2008-2010).

These students are 5th graders. They sit in a large semi circle, on the edges of a rug, in the room that is usually their music classroom, where they come for general music instruction once each week, a 50 minute class. The school building is old. One of the positive aspects of such older buildings is the large size of the classrooms. Many students are, however, housed in trailers behind the school, as the school building falls far short of the needed number of classrooms to accommodate the current student body. They line up at the door, where their general classroom teacher waits with them until they are turned over to the music teacher, who brings them into the classroom, and directs the children to sit in the chairs provided. She introduces me, with some enthusiasm, to the students. I don't speak, choosing to begin the session by singing a song from Angola, patting my hands on my thighs as I sing, shifting to claps in one section of the song. The words are not in English, but there are only two words, and I encourage students to sing and move with me, using eye contact, nodding my head, and moving around the semi-circle as I sing. Students begin cautiously singing too, but look at one another questioningly. As young people on the edge of adolescence, 11 to 12 years old, they are self conscious that they might appear foolish in front of their friends. When the verse is over, I ask them if they were wondering what we were saying. With lots of nods from the group, I tell them that we were saying "hello," and "friend." I then challenge students to come up with words in

other languages that are used to say "hello." Spanish, spoken as the primary language of many of these students, comes quickly. Students know someone who speaks another language, or have heard a few other words for "hello" that they offer. Thus begins an animated session of using their input to sing the quick, easy song, inserting their "hellos" in the subsequent verses. With each verse, we identify, on the map, where in the world the language is spoken. It becomes apparent that students are surprised by what they perceive to be the large number of "hellos" we have used, although we will only experience 10 to 12 different ones on this day. Students start to test me, finding places on the globe and asking if I know the words. Collaboratively, we come to many words. They are astonished that thousands of languages are spoken around the world.

They are excited to learn new words. A small window opens into their sense of their own place in the larger world.

A month later, at the John F. Kennedy Center for the Performing Arts in Washington, DC, I am leading a professional development session for teachers on the use of singing games from different world cultures to teach across curricular content areas. These are early elementary teachers, which, in the US, includes teachers of students from 5 years old through about 8 years of age. Most of the teachers are classroom teachers; a few teach arts, English Language Learner (ELL) classes, or other specialized areas. In this part of the session, we are working with an African American chant. We all stand in a circle, marching, as we chant. The verses describe a social version of the life cycle, the baby who goes "goo," the child who goes to school and "jumps," the teenager, parent, teacher, and old person, each with a word and gesture to describe something of that particular life stage. We chant:

When I was a baby, a baby, a baby,

When I was a baby,
This what I'd do!
I'd go goo this-a-way,
Goo that-a-way,
Goo this-a-way,
And that's what I'd do!

After we learn the game in its traditional form, I lead the group in an adapted version, using the life cycle of the butterfly, a common insect life cycle study by US students in the early elementary classroom. I call out to the group, "What is the first stage in the butterfly life cycle?" With the "Egg!" response, I request, "Show me with your body what it's like to be an egg." The teachers contort into tight body shapes. After looking around, I ask a couple of the teachers to describe with words what they have created with their bodies. Then I ask, "Is there a sound associated with the egg?" The teachers collectively decide that there is not a sound. We then chant and march our verse, "When I was an egg, an egg, an egg, When I was an egg...", and enact our physical expressions of the qualities of the egg. We continue to move through possibilities. With each verse, I use the phrase, "Show me with your bodies...." I explain to teachers as we work, that I am, in doing this, requesting that students both make meaning and communicate understandings physically; that I do not accept verbal responses at this stage of the work. I am calling on the students for multiply literate responses, not just those based in verbal and written skill sets. Using the framework of Howard Gardner's Multiple Intelligences (Gardner, 2004), a framework broadly utilized in education in the US, I am relying heavily on the bodily kinesthetic intelligence for expressions of understanding. I share with teachers ideas of students I have known, such as the first grade child who tightly wound her arms around her body and shook,

sharing with us that the chrysalis shakes as it begins to open to release the fully formed butterfly.

As in all of my teacher workshops, we spend some time experimenting with possibilities, ways this same game structure might be used for students to create expressions of punctuation, parts of a letter, science concepts such as the water cycle, characters in stories, and much more. My intent is to open the door for teachers to become comfortable facilitating creative interactions with games, songs and stories from world cultures. I have developed an intuitive belief that this work holds something important to understand about learning and personal creative process. My many years of experience with this work have led me to the wonderings that are the foundation for this research.

Chapter One

This research explores the role of traditional arts in learning, and specifically, the capacity of creative processes held within traditional arts in the educational setting. What aspects of the learning process undertaken with the students in the North Carolina classroom described in the preceding prelude were affected by the learning having been undertaken through traditional arts experiences, and through their own creative entry into that experience? Surely, the classroom teacher could have conducted a session wherein students discussed locations of languages, and languages spoken by people around the world, with this class. How would the learning have been different from the session shared in this description? Likewise, in what ways might the approach to the African American chant that was learned by teachers in the teacher professional development workshop at the Kennedy Center described here, when enacted by the teachers in their own classrooms, change the learning of content for students? By extension, how do such experiences exemplify culturally responsive pedagogy, wherein teachers and students interact in ways that legitimize how they experience and make sense of the world? This is the subject of this research.

The thesis seeks to clarify the shape and form of these creative processes as enacted through engagement with traditional arts, assessing their accessibility and viability for the educational setting. The capacity of traditional arts to embed cultural perspectives, bridging past,

present, and future in the classroom setting, is thus examined to provide concrete information about the limitations and potential of this medium as an educational strategy.

These explorations are framed within three primary research questions, the first a foundational question, the second the main research question, and the third an extension of the main question:

1. How might traditional arts, which, by their nature contain something of the cultures from which they are derived, provide for non-essentialist, individual engagement in classrooms?
2. How might this interaction provide a culturally responsive context for learning wherein students interact with teachers and others in ways that legitimize how they experience and make sense of the world?
3. How might these traditional arts experiences represent a capacity to embed culture in the workings of the classroom, thus creating a vehicle that is accessible for teachers and students, and that might "layer" into existing curriculum?

Positionality

Professional Positionality.

In much the same way that the traditional arts experience is filtered through the physicality of the individuals taking part in its enactment, the observations, perceptions, and reflections gathered as data for this research are filtered through my own physical being. I am incapable of presenting any reality but my own. Research methodologies work to mediate this reality, but the research only exists, and has validity, within the acknowledgement of my own

position and perspective. Therefore, it is important to understand and acknowledge my personal positionality and bias in relation to this undertaking. Geiger addresses the significance of positionality: Our positionality is not fixed, but relational, a "constantly moving context that constitutes our reality and the place from which values are interpreted and constructed" (Geiger, in Wolf, 1996, p. 14).

I am a teaching artist. That term carries with it, in the US, little that is understood or assumed about the person holding that title. In the realm of that which is obvious, of course, I am an artist, and I teach. There is, however, no credential that I hold as a teaching artist, and so the term can be used to describe highly skilled and qualified artist/educators, as well as those who dabble in this place where education and the arts meet, but hold no particular training or experience. In my own recent writing, I described this field as "Education's Extreme Sport" (Stanley, 2013), and shared information about the white paper published in the prior year by the State Education Agency Directors of Arts Education that carefully relegated practitioners in this field to the role of "supplemental arts instructor," a role carefully defined as paraprofessional, and only useful in schools in support of the work of the arts educator, who is a certified educator and school employee (State Education Agency Directors of Arts Education, 2012).

While this tension exists in the US, and is particularly emphasized during times when budgetary constraints have arts educators more fearful of their own loss of position in the schools, and thus more defensive regarding the presence and role of teaching artists in the educational setting, it is not necessarily mirrored beyond national borders. At a recent gathering of teaching artists, the First International Teaching Artist Conference in Oslo, Norway, teaching artists around the globe shared their work and experiences in the field. It was clear from these

exchanges that uniformity in the profession does not exist. In some presentations, from Tanzania, for example, teaching artists relate their intense entry into experiences in communities, where they become part of the community for over a year, to undertake arts-based projects in service to the needs of the community. Other teaching artists acknowledged that the identity of the profession itself was new in their locales. Some saw the role of teaching artists as education-based, others as community-based, and still others as a radical form of resistance to political and social inequalities.

In the US, my history as a teaching artist holds perspectives within education that are somewhat different than those of classroom educators and administrators. I have chosen to supplement my work as a teaching artist with training and experience as an educator, finding my greatest interest in areas where these two arenas intersect. I have the perspective of one who has entered many schools, worked with many school faculties, and many students. I have had an unusual opportunity to come to know schools - their students, administrations and teachers - very broadly in the US. From this vantage point, I understand something of what might be termed "typical" in American schools. I have particular knowledge of the challenges faced in integrating arts-based strategies for learning in schools.

This perspective has provided a sense of the needs of students and teachers that are filled by traditional arts, those popular arts of a culture that have evolved over time. Working with traditional arts has impressed me in the following ways:

- Traditional arts, because of their non-elitist quality, provide an entry point that is accessible for students and teachers.
- Traditional arts have the capacity to provide a non-threatening window into the

experience of both self and other.

- Traditional arts hold a playful, physical quality that is not common in classrooms; students and teachers respond positively to this.
- Traditional arts have the capacity to structure and frame cross-curricular content study.

In engaging with traditional arts, a relational quality - relating to self and other, past to present, and relating to the learning itself through a range of literacies, is contained in the experience. The interpretation and construction of meanings that emerge in this interaction connect us to our identities and our capacities. My own positionality that I bring to this research reflects my many years of such interactions, and this research serves to frame this history, in a larger frame - a more global frame, and a more grounded frame, bringing more specificity and complexity to the understanding of the experiences that have made up my professional life. The research is focused through the lens of these "notice-ings" as defined above. I have come to this study to tease apart the intuitive knowings that I have come to hold. Where do they have credibility and where are they flawed? Where do they defy analysis, and where do they exist in literacies beyond the analysis of written forms? Where might their perceived role in schools be clarified and limited by the understandings gained in this research project?

Personal Positionality

I am an American, of Caucasian ethnicity. My own background includes undergraduate degrees in Music Therapy and Music Education, and a Masters in Education. I have worked as a performer, a singer and actress, and in a wide range of institutional settings including mental health, special needs, geriatric, and typical educational settings, where I have taught preschool,

elementary and middle school, and adults. In the last two decades I have been primarily providing professional development for educators on the use of the arts to teach across the curriculum. I do this for school reform organizations, universities, and a number of professional development providers, including the John F. Kennedy Center for the Performing Arts in Washington, D.C. I review arts in education grants at the state and federal level, and consult on arts in education initiatives. The direct connection of my work to the classroom, and teachers, provides a practical, practitioner's lens through which I view and assess my own and the research of others.

My own art is based on cultural songs, games and stories. This interest undeniably grew out of my upbringing in the southeastern US, where, in my growing up years of the 1960s, we were undertaking school integration in response to racial discrimination and governmentally mandated school reform. My father was a public safety officer, and involved directly in the civil unrest that was occurring during those tumultuous years in American history. The first African American student entered my school when I was in 4th grade, and 10 years old. Her name was Shirley. I lived with the contradictions and tensions that surrounded me during this time, from my conservative religious upbringing, to the socially activist music I was learning and playing, to the requirement that I boil the dishes used by the black man who worked beside my mother and I to maintain our yard and garden. Two cultural paradigms struggled to coexist, and the deep and complex ways that people were connected and disconnected became an important part of the fabric of my youth. These experiences inform the perspective I hold today, and that I inevitably bring to this research.

This personal perspective has served to focus this research in two ways: the first has to do with the centrality of equity issues to the work. I am concerned here with an equitable

perspective in the classroom. How might our learning settings more accurately and successfully reflect our own diversity? I believe traditional arts have an important capacity in this regard, and the research here is focused on the examination and definition of those capacities. Secondly, as an artist, I am concerned with the elitism that is often present in interactions with the arts and artists. Again, I believe that traditional arts, those arts that have typically come from and been for untrained artists, have a particular capacity to engage everyone in their enactment, making them both more accessible for students, and more accessible and user-friendly for the classroom teacher.

The US classroom today still reflects the western European system from which it is derived (Banks, 2010, p. 236). The structures, values and perspectives that were transported from the early European immigrant movement and influenced by Native American practices (Weatherford, 1988), followed in the 1900s by the factory model of public education (Serafini, 2002, p.67), continue to be evident in many aspects of modern day American schools, such as compartmentalized curriculum and assessment. American education grew from strong Protestant theological underpinnings in the 1600s, what has been termed education for virtue (Boers, 2007, p 133). This was followed by the common school movement, an overt effort to indoctrinate citizens through schools for purposes of national unity. The subsequent industrial revolution fostered the factory model of education in the early 1900s, when schools not only served in developing skills for factory workers, but work habits as well. Though much time has passed, the legacy of these roots remains. Boers sums up the current state of US education:

> For now, America is in its conservative cycle of ideological management of what occurs in schools. A back-to-basics curriculum with a focus on science and math is the current

> push in American education. Along with continued emphasis on school and business partnerships for employment education to help manage human capital which will keep America as a world economic and political power, this is the thrust of contemporary education. Conservatives are mandating national unity through standards and standardized testing. Public schools are being held accountable for achieving test results to prove annual yearly progress while various private schools are proliferating. Court cases promoting religion in public schools abound across the states. The society's pro-dominant culture agenda leaves little to no room for any dominated culture or oppressed population. (Boer, 2007, pp. 144-145)

Banks and Banks (2010, pp. 8-11) describe a core, national macroculture in the US that includes the idea of equality, individually determined success and opportunity (borne out of a Protestant work ethic), prioritization of the individual over the group, and a focus on materialism and consumerism. Banks and Banks further name a sense of national superiority as part of the American creed. The inherent ethical inconsistencies in these values have historically been the foundation of social and legal action in the US, as Americans continue to grapple with issues of inequality, justice, care of the environment and each other. As an American, I undeniably carry these inconsistencies and values. My own microculture, as an American from the southeastern region, where there is a particularly meaningful history of racial struggle, carries further inconsistencies, privileges and limitations.

When Boer's description of the current climate and focus of education in the US is overlaid with the macroculture described by Banks and Banks, the dysfunction in the American school system becomes clearer. We have a system marked by ideology that is in opposition to many of the current policies and practices in education. Since the time of Dewey, Americans have struggled with the ideals of a democracy that calls for the development of a citizenry

equipped to enact that democracy, but based on a historical system that reflects fear and domination. These tensions describe the ground upon which the traditional arts enter the educational setting in the US. They provide the lens through which the settings in New Zealand may be compared and contrasted in this research.

The Inquiry

As a teaching artist, I have gone into hundreds of schools, and worked with hundreds of teachers, and so have an unusually broad sense of school culture in the US. As a cultural artist, the role of cultural diversity in education is of particular interest. How have we addressed the differing cultural frames of reference students and teachers bring with them to the school setting? How have we attempted to address issues of social and economic inequity, often defined along ethnic and racial lines, in our school systems? Finally, and most importantly to me personally, how does my work, as a cultural teaching artist/educator serve in this setting? I know a lot about how to employ cultural artifacts in service to the curriculum that teachers are mandated to teach. But in this research I aspire to understand something beyond this, something more important than successfully teaching a particular math or social studies objective through my art medium.

> The *sacra* ("holy things") of other cultures, often including the most beautiful and striking articles in museum holdings, have always fascinated the Western public. Perhaps this is because they make visible what Westerners have thrust from conscious awareness in order to effect their rational conquest of the material world. Just as the capacity to dream and fantasize, though not immoderately, is considered by psychologists to be indispensable for mental health, so likewise, exposure to those objectified dreams and fantasies which are thrown up by celebratory enthusiasm may be necessary for social health. Perhaps,

> paradoxically, we confront our own personal, singular depths more fully in these collective forms than we do through introspection, for they arise from a heightened sense of our shared humanity, even if they clothe themselves in the guises of a thousand different cultures (Turner, 1982, p. 13-14).

Turner speaks of the capacity of collective forms, of which traditional arts are certainly one version, to connect us most powerfully to our shared humanity, their capacity to make visible that which "Westerners have thrust from conscious awareness in order to effect their rational conquest of the material world." This fascination we hold for objects of cultural derivation that Turner describes seems to offer a signpost to something more important. My own experience certainly upholds this, as the cultural artifacts of traditional arts have held life-long fascination for me personally. Turner's words acknowledge that these artifacts carry something of import, that may constitute, in our educational application, more than just another passing educational strategy, something that holds the past, that has carried something of importance simply to survive across time and cultures.

What *do* traditional arts bring to the learning setting? In what ways do they provide a context for learners to support their development as cultural beings? In what ways might traditional arts serve teachers in the accomplishment of their goals for their students and their classrooms? It seemed to me that a more complete understanding regarding these questions might be reached by examining traditional arts both within and beyond US borders. What commonalities might be found in engagement with traditional art forms beyond US borders? Would examination of traditional arts in educational settings, both inside and outside US paradigms shed light on the possibilities for their efficacious use? What of my own understandings grow from the particularity of my American perspective? To broaden the focus of

the research to respond to these inquiries, I entered this research in New Zealand, where Maori culture exists alongside that of Pakeha (New Zealanders of European ancestry), in a political system that proclaims a bicultural structure. Undertaking this work aided by the expertise of non-Americans would support this broadening of my awareness of my own positionality.

What is culture?

Writings and research in cultural studies are extensive, spanning many years and virtually all fields of the human sciences. It is not my intention in this research to explore the concept of culture. It is, however, important that there is clarity in the use of the term "culture" within this research. Anthrobase, an anthropological dictionary, posits that the concept of culture originated in the late 1800s in German Romanticism, and philosopher Johann Herder's idea of the Volsgeist (the "spirit" of people). The American Heritage Dictionary defines culture as "the totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought characteristic of a community or population" (Morris, 1969, p. 321).

Anthropologists have offered many definitions of culture, with ongoing debate, particularly as to the delineation of sociological and anthropological terrain. It is an indication of the complexity of the concept that in 1952, Kroeber and Kluckhohn compiled 162 definitions of culture that were current in the anthropological literature at the time (Kroeber and Kluckhohn, 1952). One broad, and widely accepted anthropological definition was offered by Tylor: "Culture, or civilization, taken in its broad, ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (Birx, 2009, pp.1385-1386).

Educators have their own perspective on culture, illustrated in the pursuits of

multicultural education as described by Sleeter (2011, 1987), Banks (2006), Nieto (1992), and others, as well as those who have described the cultural and identity concerns of providing anti-bias education, such as Delpit (1995) and Derman-Sparks (1989). For the purposes of this research, I have embraced both an anthropological and educational perspective on the term culture, broadly defined as consisting primarily of the symbolic, ideational, and intangible aspects of human societies (Banks, 2010, p. 8). James Banks provides further insight into the more subtle aspects of culture upon which this research is based:

> The essence of culture is not in its artifacts, tools, or other tangible cultural elements but how the members of the group interpret, use and perceive them. It is the values, symbols, interpretations, and perspectives that distinguish one people from another in modernized societies; it is not material objects and other tangible aspects of human societies (Kuper, 1999). People in a culture usually interpret the meanings of symbols, artifacts, and behaviors in the same or similar ways (Banks, 2010, p. 8).

This research is, however, conducted with Maori, Native Hawaiian, and Oneida peoples. For example, while there are many descriptions of Maori culture, they commonly include the following: Maori whakapapa (genealogy) and tikanga Maori, which includes Maori customs (Houkamau & Sibley, 2010). These elements are more specifically reflected in the social organization of whanau (family), hapu (extended family), and iwi (tribal) affiliations, the whanaugatanga (mutual responsibilities and relationships individuals have with their kin group, te reo Maori (the Maori language), and Wairuatanga (Maori spirituality). This spirituality would include awareness of one's tipuna (ancestors), following ancestral customs and traditions, and having a close relationship with the natural environment. These descriptors illustrate something of the components of culture held in this research. They provide specificity to Banks' definition

of culture as "the values, symbols, interpretations, and perspectives that distinguish one people from another" (Banks, 2010, p. 8).

Traditional arts as texts

This study is therefore challenged by national and cultural boundaries, but is further challenged by the limitations of our academic traditions. In an academic culture that acknowledges and values language-based and logical systems of organization and understanding, how is it possible to bring balance to alternate forms of literacy, those that live in the physical, the emotional, the danced, sung, painted? In what ways might this study bridge the fact that I would be translating inherently non-verbal expressions into academic language, and within a thesis? What strategies might I utilize to value these methodologies equally with the currency of the academic setting?

Street (1995) conceptualizes literacy along a continuum ranging from autonomous to ideological, autonomous being defined as a set of skills that can be taught similarly across contexts, and claiming to be value-free (Larson, 2006). The other end of the continuum, defined as ideological, is shaped by social, cultural, historical, economic and political contexts, and always carries particular meanings and power.

The content of this work lies in the realm of ideological literacies as defined by Street (1995). When Turner, in the above quote, seeks to describe the fascination held for the *sacra* of cultures, he uses words such as "may be" or "perhaps." There is not scientific evidence of our fascination, or what meaning is contained in this fascination. He seeks to describe the indescribable. He seeks to traverse that which is not quantifiable, with words that must stretch to touch that which is felt or sensed through other avenues of our being. Our sensuality, our

emotions, our desires, are described, but cannot be fully conveyed to others through the form or media available to us through language. Through language we gain understandings *about* an event, but we do not gain an experience *of* that event.

The subject is traditional arts, and I will work to capture some aspect of that experience, its relevance and potential, in this written form here. My efforts will fall short. As a painting of flowers does not catch the odor of the flowers, there will be essences lost here. In many cases I will rely on the feeling or spirit of the experience as I was able to document it. In other instances, poetry, songs, and quotes will be used to provide supplemental footing in traversing the experience of the arts and the written form. The research methodology chosen, research portraiture within multiple case studies, works to paint carefully, use a full palette of color, and expressive strokes to suggest that which is experienced. But as suggested by Larson (2006), learning and its assessment is located not in the head of the learner, but in the community in which it is practiced. Learning as changing participation in culturally valued activity requires multiple routes to understanding what children know, and "authentic, practice-oriented understanding of what children *do* with literacy" (p. 324). In opening the door here to include traditional arts as texts, and their enactment as literacy within that textual form, inclusivity is required, and a breaching of traditional boundaries occurs in framing that experience in this research and within this documentation.

Realities of the Research Project

I arrived in New Zealand for the first time on the 22nd of February 2011, just hours before a devastating earthquake struck the city. Christchurch was the center of the destruction, with many deaths, and billions of dollars in damage incurred, and also the location of the

University of Canterbury where I was to be a PhD student. In the three years since that event, Christchurch continues to rebuild, taking down thousands of damaged buildings. These efforts included the reorganization of schools and school facilities, and all of the schools I had set up as research sites were impacted. It was necessary that a new research plan be developed, and I decided to undertake two new sites in Christchurch, and two sites outside New Zealand. I had an opportunity to include a Hawaiian public charter school, whose focus was Hawaiian culture, and the work of an arts program and schools on Oneida Nation tribal lands, both in the US.

Nature of the Study

This study is qualitative in nature. Qualitative researchers "use an emerging, qualitative approach to inquiry, the collection of data in a natural setting sensitive to the people and places under study, and data analysis that is inductive and establishes patterns or themes" (Creswell, 2007, p. 37). The current research has involved participant observation, audio and video recording, formal and informal interviews, and multiple means of analysis of documentation and artifacts. No attempt has been made to validate or test a particular a priori theory or hypothesis. Rather, the research contained here takes the form of research portraiture supported by collective case study, with the intent that the multiple sites of the research will provide an understanding of the complexities of the themes analyzed in each of the cases.

Research portraiture works to "construct a narrative that authentically portrays the central story of the subject or site… The narrative in portraiture is respected as an essential vehicle for meaning making in the life of the individual or group" (Davis, 2002, p. 199). Working in contrast to case studies that seek to analyze strengths and weaknesses, this methodology

"embraces the notion of a "good" whole – one that necessarily incorporates challenge and error as it functions effectively" (Davis, 2002, p. 200). Research portraiture methodology is distinguished by a preoccupation with artistic coherence.

These ideas of a "good whole" or coherence, that describe research portraiture, are supported by and congruent with collective case study, or the study of a group of separate cases, as undertaken here. These cases, examined in this way, support the seeking of a "good whole." Stake expresses multicase methodology as seeking to understand how the whole operated in different situations, an effort to understand "complex problems within complex situations" (Stake, 2006, p vi). He further states that by undertaking multicase methodology, we offer the reader the "opportunity to know how the study of issues that cut across cases contributes to understanding the quintain" (all the cases) (Stake, 2006, p. vi).

A social constructivist viewpoint has been used, since the cultural aspect of the subject calls for the acknowledgement of individual, multiple realities, as well as social and historical considerations. Participants have also been called on to contribute more deeply to the research, as their responses to and reflections on data have been included in the final work found here. In this way, the research strives to reflect methodological congruence (Morse and Richards, 2012), so that the inquiry, its purposes and methodology, function as a cohesive whole.

This multiple case study framework is atypical in that it is altered by two practices undertaken. First, the case studies themselves are not compartmentalized by site. Rather, the data collected at all of the sites was analyzed, and four emergent themes were used to organize the data. The second practice employed in this research is the integration of research portraiture methodology, a method congruent with the art forms that are the subject of this research. So, the

four findings chapters, Chapters Four through Seven, are each preceded by a contextual portrait of one of the research sites. The findings chapter then reviews that site in relation to the theme of the chapter, and then weaves in the data from the other sites in relation to that same theme. In this manner, the emergent theme serves as the organizing force of the chapter, rather than any particular site. The relevant data from all sites can thus best contribute to the understanding of the complexities of the theme.

Significance of the Study

The ability of improvisation to support and contain individual understandings, within a framework of community, is particularly well-suited to classroom applications. Indeed, it calls forth the individual student's capacity to transform information into alternate forms, and offers a structure within which the student might construct and demonstrate understandings through the lens of their own person-hood. It is this capacity of improvisation that lends itself to productive and potentially inspired arts integrated learning. This type of interaction has long existed in traditional arts. One example of such interactivity follows:

CALLER: Run, Mary, run! Whoa, run, Martha, run!
RESPONSE: You got a right to the tree of life.
CALLER: The Hebrew children got a right....
RESPONSE: You got a right to the tree of life.
CALLER: I've come to tell you, you got a right....
RESPONSE: You got a right to the tree of life.

Run Mary, Run, You Got a Right to the Tree of Life,
traditional, sung by the Seniorlites,

Reagon and Brevard, African American Congregational Singing: Nineteenth-Century Roots Smithsonian/Folkways Records, 1994

This call and response song was recorded in 1989 by the Smithsonian Institution National Museum of American History, documenting songs of a group of Johns Island, South Carolina African American elders. It recalls the style of singing that was passed down through generations, through times of slavery, and was fundamental to their style of worship. The singing was a capella, accompanied only by hand clapping and foot stomping. This style of music carries the vocal characteristics, as well as the many rhythmic layers and the "shout," or sacred dance, of the African musical aesthetic from which it is derived.

It also carries within its call and response form an opportunity for the leader, or caller, to freely improvise each line of the call. This tradition had many famous preachers and performers, who were known for their abilities in this respect, but it did not require particular virtuosity by the designated leader. Sometimes leadership was passed among the worshipers. But it is this movement between the call and response, the voice of the individual and the collective, the action and reaction, that infuses the form with its stability and power. There is a balance in the juxtaposition of the two oppositional forces that creates an experience that is more meaningful than the sum of the elements from which it is created. Victor Turner (1967, p. 278) was one of the first to describe this dual nature of tradition in his anthropological study of the African Ndembu rituals in the 1960s. He described the dual arenas of relationships as "power fields" that were dynamic in nature. He documented the traditional principles of organization of these community rituals, the structuralist aspect of the forms, but also perceived an interdependence of people and groups that created an imbalance. As in the call and response form of the song above,

this imbalance ensured movement, and a dynamism of the ritual form, as participants imposed their own agendas on the form.

It is this relationship of individual to collective, of form to freedom, of call to response, upon which this research is based. Wynton Marsalis, the great jazz musician and Artistic Director for Jazz at Lincoln Center, describes these tensions in these words:

> We teach. . . . the basic values of our music, which are, one, the significance of your own creativity and your own ideas, your personhood. That's through improvisation. . . . and you have to figure out how to choose to work together, and that ours is a music of ethics more than laws. Like, there's not a right and a wrong. Ethics are more important than laws. Which means that the exact note is less important than the feeling of the note (Marsalis, in Brown, 2011).

In Marsalis' quote above, there is a reference to teaching ("We teach…"). Held in these words is the assumption of the obligation not just to pass on information and knowledge, but to pass on the framework within which participants have the opportunity to bring themselves into the experience of life. There are ethics, more important than laws, and there is a place for the individual within the experience of the music. This combining of art with life's most important lessons, with the capacity for the development of the individual, is the point at which traditional arts move beyond history and essentialism and into the realm of education. It is the point at which traditional arts may bridge the past and the present, the individual and the community, the cultural and the personal. It is the focus of this research to examine this aspect of traditional arts as they might serve in the school setting. Herein Marsalis' term of improvisation as it describes the expression of personhood within the forms of traditional arts, will be used broadly to include this personal response within the framework of the traditional form across the different

performance art mediums, as well as within the discourse undertaken in classrooms. This research examines aspects of the role of improvisation in the arts, and the role of improvisation in teaching and learning.

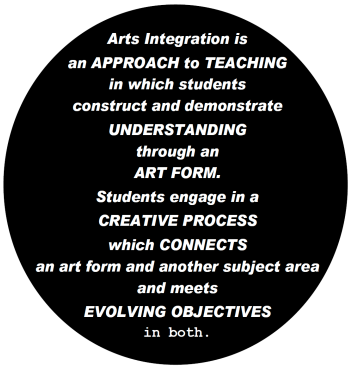
The research data and analysis serve to more fully document the character of improvisatory elements in Maori, Hawaiian and Oneida traditional arts, to explore the role of improvisation as it occurs within these traditional arts, and in what ways it contributes to culturally responsive learning. Specifically, the analysis provides implications for practicing teachers, understandings that might inform curriculum development and directions for further study.

Terminology

There are terms used in this study that may carry varied meanings for researchers. In order to clarify their meaning, as I have used them here, they are defined below.

Arts: In this research, I will use the term "arts" to apply to the range of art media, including music, movement, dance, drama, and creative writing.

Arts Integration: The word integration comes to us from the Latin integrātus (Barnhart, 1995, pp. 392-393), meaning "to make whole." Thus arts integration calls on us to complete something that is in some manner lacking. It suggests that we are bringing something essential to the well being of the whole. Arts integration is defined in many different ways by many different individuals and organizations. For the purposes of this research, I have used the definition of arts integration provided by the Kennedy Center's Changing Education Through the Arts (CETA) program:



(The Kennedy Center, 2011)

Figure 1.1 Kennedy Center Arts Integration Definition

This approach requires a dual purposing of study that strives to meet learning objectives in two content areas, learning in the arts and an area of academic content as well.

Culture: The essence of culture is not in its artifacts, tools, or other tangible cultural elements but how the members of the group interpret, use and perceive them. It is the values, symbols, interpretations, and perspectives that distinguish one people from another in modernized societies; it is not material objects and other tangible aspects of human societies (Kuper, 1999). People in a culture usually interpret the meanings of symbols, artifacts, and behaviors in the same or similar ways (Banks, 2010, p. 8).

Indigenous: In the United Nations, "Indigenous" is used to refer broadly to peoples of long settlement and connection to specific lands who have been adversely affected by incursions by industrial economies, displacement, and settlement of their traditional territories by others. It is useful to note that the UN has not officially defined this term, but rather offers a modern understanding of the term. Their stated approach is to "identify rather than define indigenous peoples" (United Nations Permanent Forum on Indigenous Issues, 2014).

Native: There is undeniable controversy around the use of terms such as Native, Native

American, American Indian, and indigenous, as well as connotations that are nation-specific regarding their use. I have aspired, as much as possible in these pages, to use the terms that the research participants themselves use to describe their cultural affiliations and status. Particularly at the Hawaiian and Oneida sites, this term was commonly used by research participants, and is therefore seen in relation to their interviews and other data.

Pasifika: As defined by the New Zealand Ministry of Education, includes Samoa, the Cook Islands, Tonga, Fiji, Tokelau, Tuvalu, and Kiribati (Pasifika Education Center, 2013).

Pakeha: A New Zealander of European ancestry.

Piko: Piko is the Hawaiian word for "belly button" or "center." I have used this term in the organization of the four content areas of the research.

Synesthesia: "Union of the senses." When stimulation of one sensory or cognitive pathway leads to experiences in a second sensory or cognitive pathway.

Te papa: Maori words for the floor, ground or earth. Used here to describe the role of the literature review that is Chapter Three.

Traditional: "the passing down of elements of a culture from generation to generation, especially by oral communication" (American Heritage Dictionary, 1970, p. 1360).

Organization of the Thesis

This thesis is composed of eight chapters. The first has introduced the study through the lens of my own work in the field of arts integration, followed by a description of my own position in relationship to this study. There then followed the inquiry, purpose, nature and significance of the study. The first chapter also included definitions of terms.

The second chapter is a description of the research participants, procedures, and methodology employed, including data collection processes, and a description of the stages of data analysis.

The third chapter, *Te Papa*, seeks to describe the "earth" beneath the research, the literature and thought within which it is situated.

I have organized Chapters 4 through 7 under the four central themes that emerged in the research: the expectations and requirements for traditional arts in the educational setting, the creative process within the traditional arts experiences, the tensions associated with the past and future held in the traditional arts experiences, and the tensions associated with insider / outsider status of students and teachers, and the traditional arts experiences themselves. These themes are developed and discussed in relation to the findings at each research site. Each of these chapters is preceded by a contextual portrait, or piko, highlighting for illustrative purposes one of the research sites, the two in Christchurch wherein classes studying Maori tradition constitute the research sites, the Hawaiian, and the Oneida. Further review of the literature is included in each of these chapters as well. These four chapters, chapters four through seven, do not function independently, but are woven together as each is introduced, in order to more fully reflect and understand the complexity of the issues being studied, and are more fully summarized in chapter eight.

Specifically, each chapter contains the following:

Chapter Four provides a framework for understanding our expectations and requirements of traditional arts in the school setting, viewed through the realities of the research sites. The second of the contextual portraits precedes this chapter, the first of those describing the research

sites, and highlights the school site in Hawai'i.

Chapter Five examines creative process as exhibited in the engagement with traditional art forms in the research, categorized here as experiential modalities of creative process. This chapter is also preceded by a contextual portrait, the portrait of the Christchurch visual arts site, where Te Koru was the focus of study.

Chapter Six undertakes the temporal aspect of traditional arts, examining the ways that engagement with traditional art forms might connect and contain culture and participants in the past, and in what ways they might serve to move the culture, and the student, into the present and future. This chapter is preceded by the contextual portrait of the Oneida tribal research site.

Chapter Seven addresses the tensions of insider / outsider status of the traditional arts, and the students and teachers involved in their enactment. The Christchurch classroom site that undertook the study of haka (dance) and waiata (song) is offered in the contextual portrait that precedes this chapter.

The eighth chapter provides the findings and further discussion of the research. These findings are described in relation to the guiding questions for the research, and the relationship of these findings to other research in the field. Resulting theoretical constructs are offered, and recommendations made for further research or action.

Chapter Two

Methodology

Chapter Two describes each of the research sites, and participants at each site. The data collection and analysis processes are outlined, and the challenges encountered portrayed. Given the social and historical roots of traditional arts, the research was suited to a methodology underpinned by a social constructivist paradigm, and has been informed by postmodern interpretive perspectives. These perspectives embrace the powerful position of texts (including the traditional arts) to shape our realities, and the ever-changing nature of that reality as created in the moment of enactment of texts (Hatch, 2013, p. 13). Thus my views and interpretations are mediated and interactive throughout the data gathering and analysis process. For these reasons a qualitative methodology was used, including multiple case studies and research portraiture.

Form, pattern, and symbol lie at the heart of traditional art and art-making practices, as may be seen in the call and response song cited earlier in this writing, and the jazz form that Wynton Marsalis describes. Denzin and Lincoln draw on these metaphorical images in their own description of the qualitative researcher and his/her methodology:

> ...scientist, naturalist, field-worker, journalist, social critic, artist, performer, jazz musician, filmmaker, quilt maker, essayist. The many methodological practices of

> qualitative research may be viewed as soft science, journalism, ethnography, bricolage, quilt making or montage (Denzin & Lincoln, 2005, p. 4).

The multiplicity of imagery reflected in the quote above speaks to the need for a range of methodological practices, to accurately reflect the complexity of the inquiry and an appropriately rich response to that inquiry. The bricoleur, or one who constructs by using whatever is at hand (Merriam-Webster, 2014), like the quilt-maker and improvising jazz musician, is an especially apt image given the socially constructed nature of both the inquiry and the research sites themselves.

Descriptive aspects of the study

Given the complexity of the research subject, containing aspects reflecting multiple social, scientific, educational, and artistic areas of thought and study, a research methodology drawing on several approaches, as described here by Denzin and Lincoln, is warranted. Multiple case studies offered congruence with the nature of the questions being undertaken in the research, but the complexities of arts-based media called for supplementation of this approach.

This was particularly important given the stated goals of acknowledging multiple literacies in this work. For this reason, research portraiture methodology as described by Lawrence-Lightfoot and Davis (1997) supported by multiple case studies was employed. Qualitative research that engages in the use of multiple case studies calls for an in-depth exploration of samples purposively chosen to illuminate the targeted inquiry. Recognizing the size and scale limits of a study such as this one, sites were selected to offer a particular connection to the art forms and traditions that are central to this research. Each of the four sites knew the cultural tradition in some sense, either intimately, as members of the cultural tradition,

or by relationship of shared membership with that cultural tradition. Specifically, the two sites in Christchurch, New Zealand had the relationship of shared national affiliation in a bicultural political structure of which Maori tradition was one part. The Hawaiian site was a school that prioritized Native Hawaiian language and ways of knowing, and served a largely Hawaiian and Pacific Islander population. Hawaiian cultural tradition was *their* tradition. Likewise, the Oneida Indian reservation site research took place at Oneida tribal schools on Oneida reservation land. Again, Oneida tradition was *their* tradition.

A different perspective would be gained by undertaking the study of traditional arts in settings that had no relationship to the traditional art forms, and, indeed, such understandings would be useful in informing recommendations for curriculum development, teacher training, and other applications gained by such a study. The research recommendations at the conclusion of Chapter Eight of this thesis include such recommendations for further research.

As delineated by the research questions, research sites were chosen to offer information-rich case studies. It was important that the cases be examined both in terms of their potential contribution in particular, what has been termed by Creswell as their intrinsic focus (Creswell, 2007, p 74), as well as their importance in terms of generalities that might lead to assertions about the collective group of cases (Stake, 2005, pp. 447-448). This relevance to the collective requires diversity in the individual cases, as well as "good opportunities to learn about complexities and contexts" (Stake, 2006, p. 23). The four research sites offer connections to the traditional art forms that are the subject of the research. Their selection offered first steps toward the understanding of the capacities of traditional arts in settings where these traditional arts were best understood. It is reasonable to begin to understand the capacities of traditional arts when they are

put to use in the hands of those most capable of utilizing them.

Within the framework of affiliation thus constructed in the selection of these research sites, there was diversity, creating variations at the four research sites. The variations existed in a number of different arenas, such as that of the art mediums themselves. The Christchurch sites included classrooms studying Maori visual arts, haka (dance) and waiata (song), the Hawaiian site chant, hula, plant weaving, and song, and the Oneida site included social dance and song. In the community events at the Hawaiian and Oneida sites, there were aspects of drama in the presentations undertaken at these events as well.

The cultures included in this study were varied. There were three cultures represented, Maori, Native Hawaiian, and Oneida tribal culture, contained at four research sites. These sites were representative of three diverse geographic regions, carrying differing historical legacies, providing opportunities for examining the contributions that traditional art forms bring to the learning setting both specifically and more generally. There were two Maori studies/Christchurch sites, but only one class at each site. The Hawaiian site was only one school, but five classes at the school, as well as the whole school events such as the morning "pikos," or whole school gatherings, and the school community's Makahiki celebration, a New Year festival celebrating and commemorating the god Lono of Hawaiian tradition. The Oneida site included data gathered at the tribal elementary and high schools, and an after school project conducted at the tribal arts program site. These were treated as one research site since there were common teachers and students in all of these settings. As in the Hawaiian setting, there was also a community event, a social dance, that was led by the youth of the after school program, and so this event was also included in the data collection.

At each of the sites instructors varied in their roles. Two teachers, one at one of the Christchurch sites and one at the Hawaiian site, were contractual, rather than employed as school faculty. Some teachers were of the culture represented in the traditional arts experience, others were not. In this respect, the Christchurch haka (dance) and waiata (song) teacher was Maori, but the Christchurch visual arts teacher was not. In Hawai'i, the principal was Native Hawaiian and the teachers were evenly divided - two Native and two non-Native. At the Oneida site, all teachers were Native, but the arts program director was not. This diversity allowed for case studies that had affiliation to the cultural traditions, but were not engaged in learning that was exclusively by indigenous teachers for indigenous learners. This provided something of a bridging capacity, for exploring applicability to settings that were not affiliated with a specific tradition. The inclusion of instructors in the settings holding different perspectives and roles serves to more specifically focus the inquiry on the interaction of the traditional arts and the learner rather than a particular teacher's personal background or role in the delivery of the experience.

Student ages varied widely as well, with Christchurch sites being specific to upper elementary students (8-10 years of age), and seventh year students (approximately 12 years of age). The Hawaiian site included Kindergarten (5 years of age), 1st grade (6 years of age in two classes), 4th grade (approximately 10 years of age), and two 6th through 8th grade classes (12-14 years of age). The Oneida classes included a 3rd grade culture and language class, and a high school class of mixed ages that was also a cultural studies class. Programming at the after school arts program of the Oneida included school age students of all ages, with mentors being young adults (18 or older). Many of the observations at the Hawai'i and Oneida sites were more

communal in nature, however, as they included such events as the morning Piko, or gathering of the entire student body in Hawai'i, and the Makahiki preparations and celebration there. Likewise, at the Oneida site, the after school program was working to prepare for the social dance event, and this learning setting, and the dance event itself, were included in the data collection.

The position of the traditional arts experience within the curriculum in these settings varied widely. The two Christchurch school sites were illustrative of this, given that the haka (dance) and waiata (song) learning experience was provided at lunch time, with students who were not required to participate, and had the option to be outdoors playing during this time. At the Christchurch visual arts site, students were, for the brief stretch of the visual arts study in their school year, enacting study that was part of the national, mandated curriculum. In both Hawai'i and the Oneida site, the traditional arts held a position of importance, in that both of these school sites (and the Oneida after school arts program site) were specifically concerned with the prioritization of traditional culture.

There was further variance in that the Hawaiian school was a fairly new charter school, rising up out of the community with the expressed purpose of prioritizing Hawaiian ways of knowing. While the Oneida schools had a much longer history, having similarly been established to prioritize Oneida ways of knowing, they experienced the lessening of that emphasis over time, as the dominant cultural pressures lessened the valuing of cultural ways of knowing, and even the access to Native speakers who were able to teach Oneida language to the students at the school. In the Oneida setting, the traditional arts experience is allotted less time than was provided historically.

It should be noted that while the classes in Christchurch did not take place at schools

specifically prioritizing Maori cultural studies, New Zealand is a bicultural country, and all students are expected to develop understandings in relation to Maori history and culture. It is also true that New Zealand has Maori immersion schools, and students may opt to study at these schools, where Maori language is used in instruction, and Maori culture is more centralized. Such a school was not chosen for this study due to my own language limitations. It is also true that the other two research sites, while specifically oriented to the preservation of Hawaiian and Oneida culture, are not typical, or mainstream, schools in the US. The Hawaiian school is a public charter school, and the Oneida school is a tribal school on Indian reservation land in the US. These are not typical public schools in the US, and the cultural learning undertaken in these schools would not be represented more than minimally in mainstream US public schools more generally, if at all.

It should be noted that the inclusion of language instruction in the settings described here is inextricably linked to the arts, songs, and stories of cultures. When a song or game is sung in a language that is not the first language of those participating in that song or game, the player is learning both the words they must pronounce and understand in order to participate, as well as the movements, rhythmic and melodic aspects of the undertaking. Language instruction strategies, by necessity, enter into such learning. While this research makes no attempt to study methods of language instruction delivery, the delivery of traditional arts instruction often includes issues of language learning. Additionally, parallels in learning issues were drawn between the language learning and the learning of traditional arts, particularly as it relates to issues of hybridization. This issue is explored more fully in Chapter Six.

In the introductory chapter, the inquiry was described. From this inquiry, three questions

were identified as the guiding questions for the study. The first is a foundational question, the second the main research question, and the third question an extension of the main question. The questions are stated again here:

1. How might traditional arts, which, by their nature contain something of the cultures from which they are derived, provide for non-essentialist, individual engagement in classrooms?
2. How might this interaction provide a culturally responsive context for learning wherein students interact with teachers and others in ways that legitimize how they experience and make sense of the world?
3. How might these traditional arts experiences represent a capacity to embed culture in the workings of the classroom, a vehicle that is accessible for teachers and students, and that might "layer" into existing curriculum?

Research Assumptions

The questions that drive this study are derived from the review of the literature, discussions and guidance of advisors and other experts, as well as from my own professional experience as described in Chapter One. Undeniably, assumptions are held within these questions. First there is the assumption that there is a role to be played by the inclusion of traditional arts in the learning setting. The questions formulated, and the research entered, reflect an effort to tease out that role, and its efficacy in the educational setting. Further assumptions are made that engagement with traditional arts impacts how students make sense of the world in some way. Again, the research design was formulated to illuminate the complexities of these

interactions. Finally, a third assumption is made that there is potential for traditional arts to contribute to learning beyond the arts classroom, serving in core curriculum subjects as well as broader learning goals such as critical and creative thinking. The research design attempts to provide some clarity regarding this role, benefits and challenges embedded in such efforts.

I chose to engage in qualitative research because, as stated by Creswell (2007, p 40), "we need a complex, detailed understanding of the issue." The conceptual framework for this study, grounded in the understanding that knowledge is "something that is socially constructed by embedded, embodied people who are in relation with each other" (Thayer-Bacon, 1975, p. 245), necessitated a constructivist research design. Qualitative research offered the needed flexibility to support this approach, and also suited the settings that had been chosen for the research, given the complexities present in the study of such relationships. The varied relationships of the participants in the research to traditional arts, their varied age ranges, the varied positionality of traditional arts, as well as other variables, all illustrate the complexity of the data, and the importance of responsive design in methodology. Participants were involved in the consent to and knowledge of the inquiry, agreeing to the exploration of these questions in their schools and classrooms, and consented to participating on a number of levels, including the review of the data as reported, verifying its authenticity and congruence with their own perceptions. These embedded and embodied people carry understandings of the issues held within these questions beyond those any outsider could know. My best attempt to describe and analyze these questions required their participation.

Case study provided the framework needed to delve deeply into each of the research sites, and multiple case study analysis provided for the broader examination of the findings. Both the

specific, the "particularity" as described by Stake (2005, p. 447), and the collective views attained through this research design have value in and of themselves, and neither is more heavily weighted than the other in this research project. That being said, the usual, discrete analysis of cases within a multiple case study format did not best serve the analysis of the research questions. Therefore, the cases were used to support and undergird research portraiture.

Within the realm of case study, research portraiture, as defined by Lawrence-Lightfoot and Davis (1997) was utilized to afford particular congruence with the arts-based aspects of the inquiry. Distinguished by a "preoccupation with artistic coherence" (Davis, 2002), research portraiture offers an opportunity to "broaden the range of perspectives available for constructing knowledge," thus increasing the informative value of research (Finley, 2005, p.685). Overlaying the research with an aesthetic sensibility that more closely aligns with the art forms that constitute the subject of this inquiry serves to bring some balance to the privileging of verbal and written forms. This methodology, given its more generative and humanistic orientation, provides a more accessible format for both researchers and practitioners, and thus supports the inclusion of the participants in reading, review, and response to the data collected. This reflects a desired co-construction of the story held within this research, and a more tightly bound relationship between researcher and subject, investigating and doing, knowledge gleaned and knowledge experienced. In this way, bricolage, that construction of understandings by using that which is at hand (Merriam-Webster, 2014), was employed to draw from research methodologies that were responsive to the unfolding context of the research situations encountered, as well as to varied means of meaning making and knowledge production (Kincheloe & McLaren, 2005, pp. 316-318).

Data Collection

The first steps in the research process necessarily grew out of my own background, understandings and interests, grounded in a survey of the literature relevant to the areas of inquiry for this study. From this foundation, four relevant dimensions (Davis, 2002, p. 207) were identified that connect this research to the broader field. These dimensions provide a frame through which themes held within the research data may emerge. The relevant dimensions identified were:

1. Traditional Arts
2. Culturally responsive pedagogy
3. Arts Integration
4. Improvisation

Yin states that "a major strength of case study data collection is the opportunity to use many different sources of evidence" (2014, p. 119). Such methodology provides for converging lines of inquiry, also known as triangulation of data, thus strengthening the construct validity of the case study (Yin, 2014, pp. 120 & 121). For this reason, five sources of evidence were selected that best suited the research sites and lines of inquiry, including direct observations, interviews, documents, reflections, and artifacts. The table below describes the approaches more specifically:

Interviews: Primary and secondary, formal and informal, semi-structured and unstructured, in person, by email, skype, and phone
Teachers - all sites
Principal - Hawai'i
Program director - Oneida
Students - all sites
Observations
Video and audio recorded observations
General observations recorded in field notes
Documents
Teacher-created lesson and study plans and aids, assessment tools
Online and public documentation providing demographic and site information
Artifacts
Art objects and clothing created by or worn by participants
Cultural artifacts used in performance of celebrations, dances, songs
Reflections
Journaling throughout study
Reflections on field notes
Analysis of public and program documents

Figure 2.1 Data Collection Approaches

All audio and audiovisual data obtained from the sites was catalogued as to date, class, and sequence of occurrence on an ongoing basis during the research process. This was done each day during the research, emptying contents from the recording equipment onto computer files and onto a portable hard drive for back-up. Likewise, field notes were catalogued each day, and reflections on those field notes written each day. At the completion of each week, summary

reflective notes were made.

For all of the data that was audiovisual in nature, notes were made, referencing specific recordings. These notes were made on two levels. First, reflections on the recorded material were made in the form of notes, and cross referenced for specific correlations with the data.

Secondly, lists were made of themes, issues, and ideas that were emerging from the data. Coding was used to identify categories and their locations in the data, as they began to emerge. In some cases, transcriptions were made of interviews or interactions, in others, notes were made about the content and location of such interactions, so that pertinent sections of the data could be located if needed during later stages of analysis. For example, the idea of confidence in the capacities of students, or trust, was a theme that began to emerge, and was observed in all sites, with some relationship to teaching strategies that were more commonly seen in typical, dominant culture, educational settings. This theme was coded as to locations of its occurrence in the research data, both in the primary data and in the secondary reflections on field notes and reflections on audiovisual materials.

Data Analysis

At the completion of the data collection stage, the coded lists of themes, ideas and issues that had emerged at each of the research sites was cross referenced with two other aspects of the inquiry. First, the themes, ideas and issues were checked for congruence with the research questions themselves. Returning to the example of the theme of confidence in student capacity, this theme had very high congruence with the research questions, as it is directly linked to the "context for learning wherein students interact with teachers and others in ways that legitimize

how they experience and make sense of the world." Those that appeared to have relevance, but for which the connections were not obvious, were filtered into a second category, available if needed later in the process of analysis, but not of primary import at this stage. The second aspect considered in relation to the coded lists of themes, ideas, and issues was the identified relevant dimensions. These four dimensions that had been identified as central to the examination of the research questions (traditional arts, culturally responsive pedagogy, arts integration, and improvisation) were at this stage examined for their relationship to the emergent themes, ideas and issues. Returning to the earlier example, the emergent theme of confidence in student capacity appeared to offer illumination to the relevant dimensions, in the atypical manner of instruction that was seen in arts instruction (arts integration relevant dimension), the reliance on student capacity and individual input (culturally responsive pedagogy relevant dimension) and the methodologies held in traditional arts instruction (traditional arts relevant dimension).

Findings were weighted according to their importance in developing ideas and assertions, so an emerging theme that had relationship to several of the relevant dimensions, was more heavily weighted in its overall importance in the research.

These results were then sorted to delineate which findings were to be aligned with which themes. This information was then used to order findings in terms of importance, and to begin to draw tentative assertions across all the research sites. As the data was developed, it began to appear that the emergent themes that most closely related to the research questions themselves could be sorted into four overarching categories. The relationships of these three components, the emergent themes, ideas, and issues held within the data, the research questions, and the relevant dimensions, provided the shape and form of the research report held within this thesis.

Four major themes were identified across sites and data. These were:

1. Requirements, expectations and realities related to the presence of traditional arts in learning settings.
2. The experiential modalities of creativity (A research-based modification of the concept of improvisation.)
3. Tensions of "past-ness" and "future-ness" as held in the traditional arts experience.
4. Tensions of "insider" / "outsider" in relationship to the position of traditional arts in the setting, as well as in the relationship of teachers and students to the traditional arts experience.

Further research of the literature was conducted at this stage as specifics of these themes were identified, and the data was continuously reviewed as these themes were being developed in conjunction with the information provided in the literature.

The draft writing was then sent back to teachers at each of the research sites for their feedback and input, and the case-specific report modified accordingly. Once again, the reports were analyzed and categorized in respect to usefulness in developing each theme or issue. In this way, findings drawn from the data from all of the cases were crossed with the initial, and modified, themes of the research (Stake, 2006, p. 51), and examined for resonance across research sites.

These relationships among the themes serve to provide a picture that may be interpreted as a whole. This construction of an aesthetic whole acknowledges the interaction of the reader with the product of the research, and works to create a product that conveys a sense of the whole, a coherent interpretation. In so doing, I am "constructing and communicating my [her]

understanding for the reconstruction and reinterpretation of the reader" (Davis, 2002, p 214).

Ethics

The University of Canterbury's Educational Research Human Ethics Committee (ERHEC) requires that research conducted as part of the PhD program include an application defining project details, objectives and methodologies, as well as information regarding anonymity of participants and confidentiality of data. Information and consent forms specific to each category of participants in the research were submitted and approved. For this research, forms were approved for teachers, principals, students, and parents of students. All participants, including minors and their parents, signed the required forms, and those forms have been retained in locked cabinets at the University of Canterbury. One example of both the information form and the consent form, the teacher version, may be found in the Appendix, Numbers 1 and 2.

No constraints were placed were placed on the study by school administration at any of the sites, and included agreement for me to watch, talk to, and video the processes being conducted. However, I personally stated to all participants that the video shot would be used and seen only by me in conducting the research, and would not be made available to others. I clarified that this tool was in support of my memory and reflective processes.

Within the thesis itself, anonymity of participants was maintained by the use of pseudonyms for teachers, the principal and program director. School names were not used, and codes were used in the discussion of the sites. Some citations were obscured, such as information regarding school demographics, obtained from online educational statistics records for which the school name is in the web address. Citations so listed are footnoted indicating this

omission and rationale.

The Research Participants

There were three cultural traditions represented in the study undertaken at the research sites: Christchurch, New Zealand (Maori), Hawai'i (Native Hawaiian), and Oneida Tribal lands (Oneida American Indian). In Christchurch, New Zealand, there were two research sites, one a visual arts classroom study, and the other a school-based study of Maori haka (dance) and waiata (song). In Hawaii, a Native studies based school was the research site, and included the cultural studies classes at the school. These classes took place across a wide range of ages, kindergarten through high school. Additionally, many of the cultural arts traditions studied at this site were undertaken in settings that were not formal instructional settings, but rather reflected learning undertaken in preparation for the school's community- based celebration of Makahiki, the Hawaiian New Year festival.

On the Oneida reservation the research took place at two schools. There were two classes at one school and one class at another school; all were language and culture classes. Additionally, instruction took place at the arts program after school site. Finally, the study at all of the Oneida sites culminated in a social dance event.

To facilitate discussion about the sites, the sites have been coded in the following manner:

Research Site	Coded Name
Site with class studying Maori haka (dance) and waiata (song)	M-WH
Site with visual arts class studying Maori symbology (Te Koru)	M-TK

Site with classes at Hawaiian school including chant, hula, song, and plant weaving	H-MA
Site with classes at Oneida schools and arts program studying song and social dance	O-SD

Figure 2.2 Coded Names for Research Sites

At each of the sites, anonymity is preserved through the use of pseudonyms for teacher names. The specific participants within each site are described below.

Research context

Initially, the plan was to conduct the entire research project in New Zealand. To that end, the New Zealand Ministry of Education was the source for data that provided information about socioeconomic status, school size, ethnicities, size and location of schools in New Zealand (New Zealand Ministry of Education, 2012). While narrowing the range of potential schools to the geographic region of Christchurch, a group of 10 schools were identified that reflected higher levels of ethnic diversity and lower socioeconomic status, as indicated by New Zealand's decile ranking system. This emphasis offered the opportunity for more student affiliation with the cultural traditions - more students would identify as Maori or Pacific Islander. These schools were contacted explaining the research inquiry, and requesting access for this purpose. Selection was narrowed to three sites that seemed particularly well-suited due to projects underway at the schools having to do with traditional arts, or an overall emphasis on traditional arts in the curriculum. Over several months, visits were made, and interviews and meetings were held with faculty at the schools in order to prepare for the research process.

At this time there began to be announcements and concern about the potential mergers and closings of schools as a result of the damage and population shifts resulting from the

Christchurch earthquakes in 2011. All three of the schools scheduled for the research were included in these potential closings and mergers. When the Ministry confirmed seven school closures and six mergers (The New Zealand Herald, 2013), all three of the planned research sites were impacted in these actions, and research plans necessarily canceled. Schools facing closures, mergers, or relocations could not commit to the time and stability of programming needed for a research project such as this one.

Efforts began to modify the research, and an opportunity was offered to expand the research beyond New Zealand into schools of other regions that had strong bi-cultural influences, specifically Hawai'i and the Oneida tribes of Wisconsin, USA. While this revision in the research design brought with it more complexity in some respects, the relationship of the sites to one another in terms of the research questions offered opportunities to learn more about the culture-specific aspects of the research questions. Crowe et al (2011) remind us that in case study research, the data sources from the different cases should be broadly comparable even though they vary in nature and depth (p. 6). This change would allow a more generalized understanding of the research questions, as situated in three different cultural contexts. Thus, two new Christchurch schools were identified that would take part, alongside a school in Hawai'i, and an arts program and tribal schools on the Oneida Indian Reservation in the US.

Christchurch Research Sites

There were two primary sites in New Zealand, both in Christchurch schools. Each school was identified by a letter sent to the school, to which the teachers who came to be involved had responded. I met with these teachers to discuss the research, toured the schools, met with Principals, and provided the University of Canterbury Educational Research Human Ethics

Committee approved information and consent forms as needed. The research plan was developed, and teachers agreed to my presence in and video of their classes, as well as the sharing of classroom documentation and reflections of students. Both teachers also agreed to interviews and further participation in the writing of the research itself, as drafts were sent to them for their feedback and comments.

Christchurch Research Site M-TK

The first was an intermediate school, which serves Year 7 and 8 students (primarily ages 12 and 13). The school is a decile 6 school, in New Zealand's socio-economic ranking of school deciles 1-10, 1 being the lowest socio-economic standing and 10 being the highest (New Zealand Ministry of Education, 2012). Approximate numbers, offered here to preserve anonymity, include 25 teaching faculty. Students are 80% Pakeha, with the remaining 20% of the student body being approximately 55% Maori, 25% Pasifika, and 20% Asian students on the roster of roughly 500 students. The class in the study is a visual arts class taught by Aruhe (pseudonyms will be used for all research participants), a Pakeha female and experienced teacher who plans to retire after this school year. As is customary in New Zealand, the teacher is certified to teach generally, and gains expertise in the arts area through additional courses in the arts discipline. Primary teachers in New Zealand are not specifically certified in their area of arts education. Aruhe has had specific training in Maori symbology, and recounts the high level of understanding and knowledge required in that training. Aruhe is an active artist herself, working primarily in stone sculpture.

Class size ran about 20 students, varying according to daily attendance, and the visiting students that would often be working on different projects during class time with Aruhe. This

class was to be the only formal art class offered to these students during the school year, and took place in a compressed form, meeting three times a week for a two month period, late October through the end of the school year. The New Zealand school calendar runs congruently with the calendar year. Sessions were one hour and twenty minutes in length.

The classroom unit of study was called "Te Koru," Maori for "the fern." It can also mean the curved shape that is associated with the arc of the fern that exists in many forms in Maori art, and is the basic form from which a number of Maori symbols are derived. The stated achievement objectives for the unit of study included:

1. the investigation and awareness of Te Koru designs
2. an understanding of how Te Koru designs are used, viewed and valued in the community in past and present times

The learning intentions, as required by the New Zealand curriculum, included:

1. the recognition and ability to use koru designs in formal and informal applications
2. an awareness of how these designs are/were made, viewed, and valued (understanding the arts in context)
3. the ability to imaginatively create 2D and 3D koru designs with a variety of media: paint, clay, pastel
4. the ability to create a mini tukutuku panel (a traditional latticework panel used in Maori meeting houses)(developing ideas)
5. recognition of the importance of koru designs as emblems of identity
6. the ability to name and explain specific koru and tukutuku designs

7. the ability to recognize and discuss with understanding the works of specific Maori artists, including Robyn Kahukiwa (communicating and interpreting)
8. development of skills required to successfully use a variety of techniques, tools and media to create koru (developing practical knowledge)

The stated key competencies for the work included thinking, using symbols to make meaning, and relating to others. Teacher documents outlining these objectives may be found in the Appendices, Numbers 3 and 4.

Christchurch Research Site M-WH

The second Christchurch research site is a primary school serving years 1-6. Students were approximately 5-10 years of age. Students tended to be on the upper end of this age range, but no concrete information exists about this, since attendance was voluntary, and not recorded for these sessions. Unlike the first Christchurch school site, this is a high decile school, decile 9. With numbers rounded for purposes of anonymity, the student body is approximately 300 students, 75% Pakeha. Of the remaining 25% of students, there are 20% Maori students, 75% Asian, and 5% Pasifika. So, while the ethnic mix is not very different in these two schools, the ages and socioeconomic status are distinctly different.

The teaching scenario at this second Christchurch site also differs significantly. Students are attending the class by choice, where they primarily learn kapa haka (kapa meaning "group" and haka meaning "dance," the kapa haka is a traditional Maori chant and dance). The class is taught by a contracted teacher, rather than a member of the school faculty. The class is ongoing through the school year, and takes place during the lunch hour. Group size and make-up vary

significantly from one session to another. The practice of arts delivery on lunch hour in New Zealand schools is quite common, with many private, fee-charging lessons being offered at many schools in this way. No fees are charged to the students for this session. The assigned faculty member serves as the link to the school itself, seeing that students arrive, encouraging their prompt arrival, bringing a guitar for use by the contracted teacher, and overseeing the session. She stands at the back of the class throughout, encouraging and commenting on aspects of the work as they move through the session. The children share the skills and pieces learned in this session with the wider school community in events that take place over the course of the year.

It is difficult not to ascribe meaning to the fringe position of the learning of Maori traditions in this school. There are certainly Maori immersion schools in New Zealand, where Maori traditions are the centerpiece of the curriculum. It is problematic, however, that in a mainstream public school, such as constitute the great majority of New Zealand schools, in a country that claims bicultural positioning of Maori and Pakeha traditions, that space, money and time assigned to the learning of Maori practices and ways of knowing appear to be minimalistic, if not token in this setting. This issue is addressed in more depth in Chapters Five and Seven.

Kaiwhakako (a pseudonym) is the teacher of the session, and is Maori. Her father was Maori, while her mother was not; her upbringing was not heavily grounded in Maori tradition. In fact, she states that her father rather intentionally distanced himself from Maori tradition. It was in her years as a young woman that she began to more consciously cultivate her own Maori heritage. She does speak te reo Maori (the Maori language). Kaiwhakako trained at a teacher's college in Christchurch, and has taught at the classroom level. She has been doing contractual work for the last several years, however, primarily around the integration of Maori tradition into

New Zealand schools.

The content of the sessions includes a traditional kapa haka, *Tōia Mai,* as well as the learning of a number of Maori songs and dance-based pieces. It is also true that Maori language is used throughout the sessions, for instruction as well as within the pieces being learned. New Zealand has been the subject of much international notice around the haka, as it has been a part of the openings of the All Black Rugby games, with the entire New Zealand team performing the haka before the beginning of each game. The success of the All Blacks on the international scene has been a source of great pride for New Zealanders, and students of both genders are willing participants in the learning of this chant/dance.

Hawai'i Research Site H-MA

The third research site is based on an Hawaiian island, and is a public charter school. The school's named focus is the improvement of student achievement through Hawaiian culture and nature-based programs. It has been a K-12 school since its opening in 2002, and states that "Although the educational model is based in the Hawaiian way of learning, all programs are non-discriminatory and open to anyone on the island. However, participants must demonstrate interest and appreciation for the Hawaiian culture."[1] The school further states that its guiding values include intergenerational family involvement and engagement, Hawaiian language acquisition, place-based learning and stewardship education, project-based learning, high

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[1] The actual school website is not listed to preserve anonymity.

[2] Iroquois is the name of an alliance of Native American nations, also known as the Six Nations, of which

standards, sustainability and entrepreneurship, and life, grade level, and college readiness.

Hawaiian language is used very commonly at the school, although there is no language requirement. This is not a language immersion school. According to the National Center for Education Statistics, this school served roughly 70 students in the 2011-2012 school year, with only 25% of that number declared as white, non-Hispanic. These numbers reflect a student body that is largely native Hawaiian or Pacific Islander. Of that 70 member student body, roughly 15% were PreK and Kindergarteners, 60% in grades 1-5, 10% in grades 6-8, and 15% high school level students (Institute of Education Sciences, 2012). The teachers participating in the study included Native Hawaiian and haole (white), male and female, full time teachers and contractual teachers. This research had been cleared with the school principal and the teachers themselves prior to my arrival, with written explanations of the project circulated to the teachers. The teachers involved had agreed to the signing and management of the consent forms, my presence in the classrooms for filming purposes, as well as interviews with me. They had also been amenable to the inclusive design of the research, wherein they would be invited to contribute to feedback and reflection on the draft of the writing of the research. Classes at all grade levels were included in the study, primarily focusing on the Hawaiian culture classes, in which hula, language, plant weaving, chant, story, and song were the focus, and interviews conducted with four teachers and the principal. This site was also heavily involved in the celebration of Makahiki, the Hawaiian New Year, during the research period, thus the traditional arts were being focused on in the preparations and expression of that celebration, and much of the classroom study undertook related cultural studies, skills and understandings.

Oneida Tribe, USA Research Site O-SD

The final site was located on the tribal lands of the Oneida Tribe, located in the USA, under the care of the Oneida arts program. Research was conducted at the facilities of the Oneida arts program, as well as at the local tribal elementary school, and high school. Additionally, a public culminating event, a social dance, was held at a local recreation facility. Classes included in the project were elementary school sessions with the Oneida singing teacher and the Oneida language classes, both requirements at the Oneida tribal school. Both of these teachers were interviewed as well. The culture class at the Oneida High School was also part of the study. For purposes of the study, I will refer to these collective settings as the Oneida research site.

The Oneida arts program was included in the research, with evening sessions that were taught by young adult mentors who taught younger students tribal rituals, traditions, and social dance. Two of the teachers who were part of the school research also assisted in these evening sessions held at the Oneida arts program site. Participants in this evening program were elementary through high school ages, and about thirty young people were taught by the young mentors and the older adult instructors. The program was open to all young people, but the mentors had been interviewed and accepted in their leadership roles by the program director, who was also interviewed. All of the teachers and mentors identified as Native Americans, with the exception of the Oneida arts program director.

Content included general Oneida language instruction, which took place specifically in the elementary language classes, but also more peripherally in all of the other sessions. The language instruction is considered particularly important given that there are no fluent native speakers in the schools at this time, and only one in this tribal area. While the language is

categorized as shifting (Lewis, Paul, Simons, & Charles, 2013), meaning that the child-bearing generation can use the language among themselves, but it is not being transmitted to children, it is problematic that there are not fluent speakers who can teach in the school language programs. In addition to the language aspect, rituals, chants, songs, and dance were taught.

The final, closing event that was included in the research was a community-wide event that was led by the young people participating in the tribal arts program. This event was open to the public, and included people of all ages. Once again, prior to my arrival on the reservation, teachers had been identified and received written information about the research. Their agreement to participate once again included the signing and management of the consent forms, my presence in their classes for filming and observation, sharing of student feedback, interviews, as well as follow-up participation in the form of reflection and feedback on the written draft of the research analysis.

Research Participant Data Collection Tables

Participants	Interviews	Observation	Documentation	Artifacts
Teacher (1) **Christchurch: dance / song** Pseudonym: Kaiwhakoko Students (8-10 YOA)	Multiple; Primary & secondary, semi- and unstructured Unstructured and informal	Multiple classroom observations multiple	Ministry of Education website; classroom study aids	
Teacher (1) **Christchurch: visual arts** Pseudonym: Aruhe Students (12 YOA)	Multiple; Primary and secondary semi- and unstructured Unstructured & informal	Multiple classroom observations multiple	Ministry of Education website; classroom study aids; Lesson & study plans & assessments Photos of student created art objects, self assessments	Student created art objects

Figure 2.3.1 Research Participant Data Collection Table – Christchurch

Participants	Interviews	Observation	Documentation	Artifacts
Teachers (4), Principal (1) **Hawai'i: chant, plant weaving, hula, and song** Pseudonyms: Hi'ilawe, Hoa pili, Kaimalolo, Akeakamai, Akanahe	One interview with each teacher and principal; multiple interviews with one teacher; Primary & secondary semi- and unstructured	Observations of classroom sessions with all teachers, multiple sessions with one teacher, multiple observations of community events including all.	Institute of Education Sciences, National Center for Education Statistics; classroom study aids; teacher documentation of learning	Objects created for Makahiki celebration, objects used in celebration
Students (5-6, 10, & 12-14 YOA)	Unstructured & informal	multiple		Student created art objects

Figure 2.3.2 Research Participant Data Collection Table – Hawai'i

Participants	Interviews	Observation	Documentation	Artifacts
Teachers (3) Program Director (1) Oneida social dance & song Pseudonyms: Skenandoa, Onatah, Genessee, Orenda	One interview with each teacher; Multiple interviews with Program Director; Primary & secondary, semi-structured & unstructured	Observations of classroom sessions with all teachers, observations of after school and community sessions with all participants	Schools website; classroom study aids, Tribal & program information supplied by arts program director	Objects and clothing created for social dance, objects used in social dance & singing
Mentors (18+ YOA) & students (all school ages)	Unstructured & informal	Multiple		

Figure 2.3.3 Research Participant Data Collection Table – Oneida

Research Contact Summary

In order to establish thickness of the data, an overall summary of contact at the research site is included here, followed by a site-by-site summary of the contact. Further specificity is provided by appendices (numbers 6-9) providing information about each contact, date, content, and length of contact at each site.

Collectively, the data gathered at the four research sites included direct observations of thirty-two classes, and seven other types of events, such as the two public celebrations and the planning and preparations sessions for those events. Interviews were conducted with teachers, principals, and a program director in one instance, with twenty-four interviews conducted at all sites. One hundred forty-five emails were exchanged with personnel at the sites. Six meetings were held and included in the data as well.

Site M-WH

This site consisted of one class, a lunch time session, which took place over the fourth term of the school year. Direct observations of these sessions took place on three occasions, each class lasting about one hour, for a total of three hours of direct observation. Interviews with the teacher took place on four occasions, averaging about an hour in length each time. These interviews covered all aspects of the research, as well as extensive sharing of resources, artifacts, and documentation to support the work being done. There were thirty email exchanges with the teacher, including scheduling, session content information, sharing of resources, responses to questions, and clarification and discussion of data. There was one meeting with the school principal. Specifics of dates, times, length, and content of each of these contacts is provided in Appendix 6.

Site M-TK

This site consisted of one class, a visual arts class. The school had modified the schedule for this unit of study, and it was to be compressed into eighteen sessions over a six-week period. Of those eighteen sessions, nine were to be involved with Maori traditional art, and these were targeted for the research. The school schedule underwent last minute changes on two occasions, which eliminated four of the projected research sessions. Therefore, the actual direct observations of students in this class undertaking the study of Maori visual art traditions was made up of five sessions, each an hour and twenty minutes in length. Lengthy, formal, unstructured interviews with the teacher of this class took place on six occasions, and times varied from twenty to ninety minutes. These interviews covered all aspects of the research, as well as extensive sharing of resources, artifacts, and documentation to support the work being done. There were twenty-five email exchanges with the teacher, including scheduling, session content information, sharing of resources, responses to questions, and clarification and discussion of data. There was one meeting with the school principal. Specifics of dates and times, as well as length and content of each of these contacts is provided in Appendix 7.

Site H-MA

The activities at this site included one public, celebratory event (Makahiki Day), and the preparations made for that event, and one morning all-school meeting, or Piko. Class sessions included in the research were about forty-five minutes in length, and consisted of a Kindergarten (four sessions), 1st (four sessions), 2nd (one session), 4th (three sessions), 5th (three sessions), and

a 6-8th grade class (four sessions), for a total of nineteen direct observations of class sessions. Interviews took place with the principal, and all four of the participating teachers. One teacher, the hosting teacher for the research, participated in multiple interviews, bringing the total number of interviews conducted for this site to eight. The length of each interview varied from twenty to ninety minutes and may be found in Appendix 6. These interviews covered all aspects of the research, as well as extensive sharing of resources, artifacts, and documentation to support the work being done. There were fifty-nine email exchanges with the teacher, including scheduling, session content information, sharing of resources, responses to questions, and clarification and discussion of data. Specifics of dates and times, as well as length and content of each of these contacts is provided in Appendix 8.

Site O-SD

This site consisted of programming on tribal lands including a culminating public, celebratory event and preparations for that event, including planning and reflective meetings. Preparations took the form of a one-hour practice session that was facilitated primarily by young adult mentors. This was preceded by a one-hour training session with the mentors. These mentors were coached and assisted by adults, two of the same teachers participating in the school research, and the Arts Program Director. The mentors were interviewed as a group. The event itself, including preparations on that evening, consisted of five hours of direct observation. Specific contact dates, hours and times may be found in Appendix 9.

Additionally, direct observations were conducted in four classes at the tribal schools, three elementary classes as well as a high school class. These classes included music, Iroquois

singing, and Culture and Language class at the elementary school, and a Culture class at the High School. Direct observations also were made of a teacher training class that took place after school, taught by the Iroquois singing teacher. One observation took place in each class. Additionally, all four of the teachers were interviewed. These interviews covered all aspects of the research, as well as extensive sharing of resources, artifacts, and documentation to support the work being done.

Meetings were held, a total of four hours and forty-five minutes, and interviews with the Arts Program Director totaling three and a half hours. Overall, there were thirty-one emails exchanged, eight direct observations, six interviews and three meetings in the research at this site. Specific dates, times, and length of contact for each of these sessions may be found in Appendix 9.

Chapter Three

Te Papa, the Earth Beneath Our Feet: Review of the Literature

The preceding chapter has outlined the methodology, and described the research participants, research design, data collection, and analysis. This chapter situates the research within four identified relevant dimensions: traditional arts, culturally responsive pedagogy, arts integration, and creative process, describing the thinking of others that connects the relevant dimensions to each other and to the main research question: How might traditional arts experiences provide a culturally responsive context for learning wherein students interact with teachers and others in ways that legitimize how they experience and make sense of the world? This question holds references to, and requires a more complex understanding of traditional arts, culturally responsive learning, arts integration as it exists and plays out in schools, and creative process itself.

While the story of this research project revolves around each of the four sites, what I have termed the Pikos, the centers (or belly buttons), of this work, the ability to understand the complexities that occur at each of those centers rests, and stands, on the stories that preceded it - research, experiences and writings of those who have lived and worked with the four areas described here as central to understanding the research questions. Just as in engaging in traditional arts forms there are ways to express the present through the frames of the past, this

study seeks to understand and integrate that which has gone before, and constitutes our present understandings. The Maori word for the ground, or earth, is "papa," thus this effort to describe the nature of that which serves as the underpinning, the 'earth beneath' this research.

There have been many that have undertaken to engage with and understand the role of arts and learning. In 1964, Elwyn Richardson published his account of his years, 1949-1962, shared with students in a small rural school in New Zealand. Arts integration was core to the child-centered approach he followed, and his practice had far-reaching impact then, as it does to this day. His book, *In the Early World*, first published in 1964, continues to provide inspiration to educators, and works to counterbalance today's "outcome-based approaches, like the teacher-dominated approaches of yesteryear, (are) the antithesis of child-centered approaches. They marginalise children and show little respect for their creative power to develop their own life-learning pathways" (Phillips, 2012, loc. 87). Richardson's work provides information about the creative processes of students as developed through the arts. It serves as a values-based foundation for a research project such as this one.

Later, and again in New Zealand in the late 1970's, Arnold Wilson, a Maori visual artist and educator, developed an educational program called Pakeaka (the term pakeaka refers to the "pause for re-assessement that occurs before a conflict" (Auckland University Press, 2006). This program, wherein students and teachers and the wider community created art together, often in a marae setting, "offered an opportunity for those in charge, together with teachers and students from their schools, to experience for themselves how Maori culture operated, and to find a place for themselves within it" (Greenwood & Wilson, 2006, p. 5). (A marae is a Maori communal or sacred gathering place.) This important and groundbreaking effort continued for a decade,

ending in 1988 when the New Zealand Department in Education closed. This effort represented an impressive attempt to engage a community in cultural ways of knowing, an effort seldom undertaken in bicultural or multicultural settings.

Likewise, in the US, there is much research and evaluation based on large scale school reform models that use arts integration, and meta-analyses of arts and non-arts learning achieved through arts integration. A summary of studies is provided in the review of the literature authored by Burnaford, Brown, Doherty, & McLaughlin in 2007, wherein an inventory of academic and social outcomes of arts integration is provided. This review also offers further specificity to an important earlier research compendium called *Critical Links: Learning in the Arts and Student Academic and Social Development* by James Caterall (2002), taking Caterall's information and further dividing outcomes into those related to cognitive capacities and those related to student motivation. In these large scale efforts to assess arts and learning, there are threads and commonalities seen throughout this research. Qualities identified herein as critical to culturally responsive pedagogy are not framed in those terms in these reports, but are present in this body of research. These include relational aspects such as appreciation of individual and group social development. Qualities identified as relating to creative process are also named in the cognitive capacities in the research. Again, this research is illuminating in respect to the contributions of arts integration to learning, and three of the relevant dimensions of this research, arts integration, culturally responsive pedagogy, and creative processes, but does not address traditional arts or cultural studies in respect to arts integrated learning.

Culture and traditional arts in arts integrated teaching and learning are again absent from Russell and Zembylas' 2007 chapter, Arts Integration in the Curriculum: A Review of Research

and Implications for Teaching and Learning. This chapter was published in the Springer *International Handbook of Research in Arts Education*, but was limited to research published in English. An effort was made to address this shortfall, however, with the inclusion of "international commentary" from South Africa (Herbst. 2007), Greece (Chrysostomou, 2007), Japan (Matsunobu, 2007), and Switzerland (Cslovjecsek, 2007), following the chapter. It is interesting to note that three of the four of these brief commentary sections included references to the role of traditional, cultural or multicultural education as a focus of arts integrated curriculum in their countries. A large-scale program of arts integration in Greece known as the Melina project, focuses on museum education to further Greek students' knowledge of traditional culture. A useful consideration offered in this research speaks to the challenges of measuring outcomes for arts integrated learning related to teacher self efficacy and preparation to teach using integrated approaches. This is a concern and subject of recommendations offered regarding this research project as well.

Cultural arts are the center of The Afghan Children's Songbook Project, the subject of an article in the Harvard Educational Review (Pascale, 2013). This work centers on the importance of music in a culture whose music has been censored for over twenty years, and so speaks to what is defined in this thesis as the expectations we hold for cultural arts in educational settings. This project works to address the cultural and political expectations for arts learning, but is not focused on educational goals. It offers a moving account of the effort to reinstate music in Afghanistan, and to Afghans living around the world, speaking to the importance of traditional forms and their conveyance over time.

Others who have examined cultural arts include such study as Dzansi-McPalm's research

on Ghanaian playground music, and traditional song leading (2004, 2006). Her work is medium specific, being limited to music rather than multi-arts mediums, and is focused on music learning and acquisition skills within a cultural framework. She recognizes in her thesis the potential of indigenous pedagogical approaches to impact music teaching and learning, but does not focus on curriculum more broadly. While there are many ethnographic studies of cultural arts, the connections to classroom pedagogy, exploration of the role of the cultural arts and learning, and culturally responsive pedagogy, is less prevalent.

One example, however, is from Native Hawaiian culture, one of the cultural traditions included in this study, and is offered by Dewhurst, Keawe, MacDowell, Okada-Carlson, and Wong (2013), using the weaving of the leaves, an Hawaiian traditional art form, to extract the meanings held in traditional art-making, and their applicability to weaving an object, weaving relationships and weaving community. This group speaks to this lack of perspectives in the literature that reflect culturally based art forms, and their own view that "through participation in culturally specific art forms, we can come to a more expansive and nuanced understanding of ourselves and others" (Dewhurst, Keawe, MacDowell, Okada-Carlson and Wong, 2013, p.137). This perspective relates to the concept of capacity of traditional arts to provide frameworks within which the individual can exact agency, and the heavily relational aspects of such learning, a quality supported in understandings in New Zealand's Te Kotahitanga project and beyond regarding critical attributes of culturally responsive pedagogy.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) published an important Road Map for Arts Education in 2006, speaking to the particularites of the role of arts in the educational setting. It is an unusual, far reaching document, and declares, among

its aims for arts education, that arts education "uphold the human right to education and cultural participation" (UNESCO, 2006, p.3), as well as specifically calling for arts education to promote the expression of cultural diversity and the "strengthen(ing) of personal and collective identities and values" (UNESCO, 2006, p. 6). This was followed, in 2010, by the publication of the results of a survey regarding the enactment of the Road Map for Arts Education. This report provides a rare global perspective on the realities of arts in education. The specifics of the survey are discussed more fully in Chapter Four.

A central tenet to this research project, grounded in Victor Turner's anthropological research (Turner, 1967, 1982), is the idea that traditional arts offer an opportunity to be *in* cultural experience, rather than to learn *about* culture. If Gaztambide-Fernández' position that culture is "not what people are, what people have, or even what people value; culture is what people do" (2013) has credence, then the position of Dewhurst, Keawe, MacDowell, Okada- Carlson and Wong provides further validation, in their statement that "The act of weaving thus becomes an act of being in a culture" (Dewhurst, Keawe, MacDowell, Okada-Carlson and Wong, 2013). Likewise, Matsunobu reflects on the sense of connection that arises when musicians share the "flux of time" (Matsunobu, 2013, p. 148), and his experience of what he calls *bimusicality,* the engagement with a musical idiom other than that of one's own culture. This description is in alignment both with the concepts explored in this thesis of the attributes of the experience of engagement with traditional arts, and the enactment of agency within the forms of traditional arts. This thesis strives to further connect these ideas to the structures and practices, the context of education.

Glass, Meyer, & Rose (2013) approach the arts aspect of education through the lens of

UDL, or Universal Design for Learning, a translational framework for guiding the design and evaluation of curriculum, programs, and materials (CAST, 2011). It has important applicability to traditional arts and the individual's interaction with traditional arts held in this research in that it recommends broadening of education to provide "alternative pathways for addressing variability and enabling learners to find their own directions for learning" (Glass, Meyer, and Rose, 2013, p. 107). It speaks directly to the marginalization that has occurred through the privileging of particular types of symbolic representations at the expense of others, acknowledging that such preferential treatment has widened opportunities for some students and drastically narrowed opportunities for others (Glass, Meyer, and Rose, 2013, p. 107). The culturally specific symbolic representations held within this research would be primary examples of the types of systems underrepresented in our current system, and are examined in this document for their capacity to provide for flexible learning and alternative pathways for expressing understandings.

These relationships are explored through a particularly provocative lens in Gaztambide-Fernández' 2013 article *Why the Arts Don't Do Anything: Toward a New Vision for Cultural Production in Education*. This research brings the educational sphere front and center, inviting the reader to think about the arts outside of institutional histories and contexts, in order to diminish the exclusionary effects of traditional concepts of the arts, and the *rhetoric of effects* that drives attempts to measure what the arts do in schools. This thinking engages the critical pedagogical aspects of this study as expressed through the lens of culturally responsive learning here, and seems particularly cogent in terms of the broadening of the spaces within which cultural arts exist, a position embraced in the methodology employed in this study. Gaztambide-

Fernández posits that this instrumental, outcome-based approach to the arts enforces the "prevailing normative and technocratic view of education, reinstating the same social hierarchies reproduced through traditional schooling" (Gaztambide-Fernández, 2013, p. 213). He further states that "the more important question is not whether practices and processes associated with the arts do anything but, rather, what particular notions of the arts - that is specific discourses - do in relationship to particular claims and particular circumstances" (Gaztambide-Fernández, 2013, p. 223). Pollock (2008), likewise, calls for inclusion of culture that is based on "analyzing the actual interactions among actual people in shared opportunity contexts" (p. 376). Traditional arts experiences are well-suited to the fulfillment of such interactive undertakings, wherein students construct understandings and make meaning in ways that reflect the particularities of their own personal and cultural experience.

An important tension is at work in these ideas and the work of this research. First, care must be taken in describing the role of traditional arts not to pre-define the boundaries of that role within educational contexts too specifically, but rather to allow the practices that are the subject of this research to fulfill their own particular goals as they unfold at the site. By extension, this allowance must also be taken into account in making recommendations for the applicability of work with traditional arts forms in settings beyond those of the research sites themselves. Secondly, a central focus of this research, the creative processes that exist in traditional art forms, are to be examined here for their potential to ameliorate the elitist, and Eurocentric assumptions described by Gaztambide-Fernández that define what "practices and processes can be associated with the concept of the arts, and about what should be their intended educational effect" (Gaztambide-Fernández, 2013).

Symbolic creativity, a central tenet of Gaztambide-Fernández' thinking, is specific to the individual, and as cultural beings, symbolic systems are also central to our culturally bound ways of making meaning in the world. Symbolic creativity lies at the core of this study. As he states, "symbolic creativity...should be central to how we conceptualize teaching and learning for all students, not because it improves learning but because it is learning" (Gaztambide-Fernández, 2013, p. 227).

Te Ipu, the Container: Traditional Arts

Traditional arts constitute the container ("ipu," in the Maori language), within which this exploration takes place. I have sought to explore interactions and relationships with traditional arts in classrooms and as individuals, thus understanding more fully the tensions, possibilities, and constraints that exist in their performance. For the purposes here, I will use a general definition of traditional as "the passing down of elements of a culture from generation to generation, especially by oral communication" (American Heritage Dictionary, 1970, p. 1360). Thus, our container consists of artifacts we have come to know through varied avenues: books, recordings, video documentation, memories garnered from people and places we often cannot even remember, and the shared memories of others. In essence, experience lived, both personally and vicariously.

Traditional arts often appear to be informal in their transmission and enactment. Are they valuable? Are they important in the classroom? To more fully understand their import and rationale for inclusion in the classroom, I turn to an anthropological perspective. Anthropologist Victor Turner (1920-1983) provides a deeper understanding of the underpinnings of cultural

practices, as viewed through the lens of the German social thinker and philosopher Wilhelm Dilthey (1833-1911). Dilthey felt that these experiences (in German, *Erlebnis*, literally "what has been lived through") exist as instinct with form, and "thought's work is to draw out the 'structural system' implicit in every distinguishable *Erlebnis* or unit of experience" (Turner, 1982, p. 13). Traditional arts constitute cultural experiences, and when we interact with them, reflect on them, study them, and physically engage with them, we come to know the structural system upon which they are built. Indeed, this is a foundational capacity of human beings, to find structure and form in experience, and to come to understand these aspects of experience. In many ways this understanding allows us to successfully remember the form of a dance, the rules of a form for improvisation, the verse-chorus, verse-chorus structure of a song. We can remember and predict the sequence of such experiences through the understanding of their structural systems.

Turner extended this phenomenology to say that while thought brought clarity and generalization to lived experience, experience itself is charged with emotion and volition. From an anthropological perspective, he posited that the anthropology of performance is an essential part of the anthropology of experience, and "explanation and explication of life itself" (p. 13). A performance, etymologically speaking, means "to complete" or "carry out thoroughly" (Barnhart, 1995, p. 555), and thus Turner brings us to understand that the performance of a cultural act is critical to the completion of the experience, providing the necessary opportunity to understand its form and structure, process the emotions within, and exact agency. This performance is, indeed, a physicalized version of the reflective practice so central to teaching.

Therefore, in this work, I have chosen to view cultural arts and traditions as forms

(structures) providing small windows into the lived experiences of those who have gone before us, those who lived lives that may have been vastly different from our own. In engaging with these structures, we have an opportunity to understand the experience of others, process the emotions inherent in those experiences, and exact agency. In this way, we are engaging in both the "past-ness" of the experience, and the "future-ness" of the experience as well. This window that is available to us for engaging with culture and historical experience, while simultaneously imposing our own expressions on the experience, is fertile ground for exploration of ourselves as individuals and cultural beings. When an individual interacts with a traditional arts experience, not only enacting, but imposing herself on the experience by injecting her own ideas, versions or adaptations, she has created a hybridity of past and present, other and self, the collective (that collective that has existed through time) and the individual.

Erickson (2010) reminds us that "as we learn and use culture in daily life, it becomes habitual. Our habits become for the most part transparent to us. Thus, culture shifts inside and outside our reflective awareness" (p. 35). This quality makes deep understanding of culture "slippery," difficult to grasp in its ever-changing reality. In response to the challenges of "pinning down" what constitutes culture, we have, at times resorted to a static perception of more identifiable aspects of culture, such as arts traditions, foods, and basic transmittable facts about a geographic area. Indeed, prior efforts in the US to integrate multicultural education have, in retrospective assessment, been unsuccessful, playing out in schools as what Derman-Sparks, as early as 1989, termed *tourist curriculum*. This curriculum taught children about other cultures with the expectation that this learning would lead students to respect one another without prejudice (p. 7).

The reality of this curriculum was often made up of the study of "festivals, folktales, foods and facts," a brief experience of a few artifacts of a culture that served to further exoticize and essentialize "other." James Banks advocated against this methodology, stating that multicultural education should focus on the "ideas and interpretations" of a culture rather than its "tangible" elements - dress, food, games, tools, and the like (Banks, 1994, p. 39). Through such study, students gained only a "fairly fixed and homogeneous conception of culture" (Sleeter, 2012, p. 570), further supporting rather than refuting the fixed identity of an ethnic or racial group, and the assumption that students who are members of these specific ethnic and racial groups identify with that conception. Additionally, this type of multicultural education did not include an investigation of the culture of "whiteness," further solidifying the privilege of the dominant culture, and establishing whiteness as the norm against which all other cultures might be compared and contrasted.

Cameron McCarthy cautions us that the "text of colonial education, the text of Euro-American canonical literature, tends to deliver reproductive (neo)colonial effects, seemingly untouched by indigenous practices or movements. Absent are the voices, cultural practices and meaning of style of concrete, historical post-colonial and indigenous minority subjects" (McCarthy, 2005, p. 416). He further states that "it is in literature, in painting, and in popular culture and popular music that the dynamism and complexity of identity, community, and so forth are restored and foregrounded" (McCarthy, 2005, p.420). Traditional arts are the popular music and culture of people that have evolved over time. Their malleable quality has made them like metals in the forger's fire - they carry the imprint of many hands over time, and reflect the inherent paradox of same-ness and inconstancy that is culture. They hold that which has survived

the fires of time.

Given this history, does the ipu (container) of traditional arts as used in classrooms fall within the boundaries of tourist curriculum, or do these experiences offer, based on Turner's and Dilthey's rationale, "explanation and explication of life itself?" Literature on the attributes of culturally responsive pedagogy brings some illumination to this question.

Te Matapihi, the Window: Culturally Responsive Pedagogy

Themes of Culturally Responsive Learning

Te Kotahitanga, a New Zealand-based research and professional development program focused on the creation of a culturally responsive context for learning in response to the needs of Maori students, has developed an Effective Teaching Profile that, in alignment with Gay (2000), Villegas and Lucas (2002), and Sidorkin (2004), identifies patterns of culturally responsive pedagogy that are heavily relational, including classroom structures that offer conditions supportive of culture, where students are connected and committed to one another, and where learning is interactive and dialogic (Bishop, 2008, p. 51). In the US, Hanley and Noblit (2009) compiled an extensive review of the literature based on four concepts: culturally responsive pedagogy, positive ethnic socialization, resilience, and academic success. Their summary states that a "culturally responsive pedagogy would use cultural attributes in curricular and instructional planning, instructional processes, classroom organization, motivational strategies and discipline, and assessment" (p. 10).

Hanley and Noblit reviewed over 2800 sources to come to the 146 resources they cited in the report. This report, coupled with the Te Kotahitanga project, provides a broad overview of

research in the field defining the characteristics of culturally responsive pedagogy. The Hanley and Noblit analysis describes nine themes for culturally responsive pedagogy, and these themes show strong congruence with those on which the Te Kotahitanga project is based. Both describe culturally responsive pedagogy as using culture to promote identity, and as an asset for learning - a place where "learners can bring 'who they are' to the learning interactions in complete safety, and their knowledge is 'acceptable' and 'legitimate'" (Te Kotahitanga, 2013). They further call for a critical pedagogy, wherein students are engaged in power-sharing relationships with peers and teachers, and one that is anti-deficit in nature. Additionally, both reflect a heavily relational aspect to culturally responsive pedagogy. Finally, both speak to classroom strategies for culturally responsive pedagogy: strong classroom management and a dynamic, interactive, and collaborative style of learning.

There is one theme that is highlighted in the Hanley and Noblit report that is not directly addressed in the Te Kotahitanga project, and that is the arts themselves. Arts are one of their nine themes for culturally responsive pedagogy. Specifically, they state: "The arts, as cultural productions themselves, are ideal vehicles for culturally responsive programming. The literature indicates that arts programs that engage a student's culture and racial identity will likely result in the learning of a wide range of competencies" (Hanley & Noblit, 2009, p. 13). It can also be said that the arts experience inherently holds many of the qualities described by both of these projects as integral to culturally responsive pedagogy. The arts are often interactive and collaborative, particularly as seen in the educational setting, and when traditional arts are considered, they hold many of the cultural qualities addressed in these themes as well. A summative listing of the combined themes of culturally responsive pedagogy, as gathered from both the Te Kotahitanga

project (Te Kotahitanga, 2013) and the Hanley and Noblit research summary (Hanley & Noblit, 2009, p. 13) follows:

Learning Themes of Culturally Responsive Pedagogy:

- Uses culture to promote identity
- Uses culture as an asset for learning
- Employs critical pedagogy
- Is anti-deficit
- Is relational
- Demonstrates strong classroom management
- Uses a dynamic, interactive, collaborative style of learning
- Uses the arts
- Involves community

But is the earlier question, as to whether traditional arts practices serve in the classroom as *tourist curriculum* or culturally responsive pedagogy answered here? This question provokes a need to understand what might differentiate traditional arts in *tourist curriculum* and culturally responsive pedagogy.

Categories of Culturally Responsive Learning

When relating the themes of culturally responsive learning gathered here to traditional arts experiences, it is possible to think of all of the qualities, themes, or characteristics of culturally responsive learning defined by the scholars named here as operating within three basic categories: inherent, critical, and process-based. Inherent qualities are those that are considered

essential in culturally responsive pedagogy and exist in almost every arts experience. Certainly, if a class learns and dances the Mexican Hat Dance, for example, the activity is probably at least minimally collaborative, in that students work together to execute the dance. It would also be characterized as arts-based, interactive and dynamic in nature. Again, it probably recognizes culture as an asset. (It should also be noted that even though these particular characteristics are essential to culturally responsive learning, they are also usually present in *tourist curriculum*.)

But other characteristics are less predictably present in the traditional arts experience. The qualities in question may be seen to reside in the last two categories as posited here. The first has to do with the critical quality brought to the effort, the manner in which the activity is undertaken. Does the teacher offer the experience with an attitude of caring for students as cultural beings, undertaking to collaboratively examine the ways this dance is alike and different from other cultural dances, past and present? Does the teacher relate the dance to the historical period of its derivation, and how this existed alongside other political and/or cultural events of significance? Are efforts made to relate this history to other cultural and political examples, past and present, and the personal experiences of students? In other words, is it performed with conscious attention to its contribution to critical cultural studies, and specifically the students' individual relationship to the cultural aspects of the dance? This category speaks to the place of the experience within the broader curriculum. It does not speak to the activity of the Mexican Hat Dance itself, but rather to the way the activity of the Mexican Hat Dance serves the broader, *critical* curricular focus, wherein student ideas and experiences are included, and there is an attitude of power sharing and valuing of what students bring to the study from their own personal contexts.

The last category has to do with process - is the dance undertaken in a manner that calls on the student to exert his or her own thoughts and feelings in its execution? Does the student interact with the dance in a manner that calls on him or her to solve problems, express understandings, or construct meaning through the framework the Mexican Hat Dance provides? It is important to note that this process-oriented aspect is the place where arts integration comes to the fore, and the capacity to make meaning and draw connections between the arts and curriculum in a conceptual, sometimes figurative manner.

The Intersection of Themes and Categories of Culturally Responsive Learning

This dissection of the characteristics and qualities of culturally responsive pedagogy, and the subsequent division into the three subcategories offered here highlights the *potential* of the arts to function in culturally responsive learning. It does not, however, assure us that a traditional arts experience, executed in a classroom, represents culturally responsive pedagogy. If this research is to examine the role of traditional arts in learning, the first category described here, the inherent characteristics of culturally responsive learning in the traditional arts experience are the focal point wherein answers to the research questions lie. Those inherent qualities of arts and traditional arts experiences exist, and exist whether the traditional cultural arts experience is functioning as *tourist curriculum* or culturally responsive learning. It is within the two remaining categories that the determination of the traditional arts experience as either *tourist curriculum* or culturally responsive learning resides.

To follow this logic one step further, those characteristics of culturally responsive pedagogy that take place in the critical arena are part of the broader curricular design of the experience. They are crucial in thinking about culturally responsive pedagogy, but are beyond

the parameters of this research. It is therefore recognized that, in analyzing the role of the traditional arts experiences at the research sites I have undertaken here, I may reach conclusions about the culturally responsive nature of experiences in any given situation, but these conclusions are limited in scope - they do not include consideration of what I have termed here as the critical aspects of culturally responsive curriculum.

Since this research is limited to the examination of the traditional arts experience itself, I must turn to the final category of qualities, those I have termed process-based. These are characteristics concerned with interactions that provide for students to legitimize how they experience and make sense of the world. They solve problems, make meaning, and construct understandings through the traditional arts experience. The John F. Kennedy Center for the Performing Arts' definition of arts integration specifically requires that this process-based approach be included, if we are to term the effort quality arts integration. Their definition reads: "Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both" (The Kennedy Center, 2011). These process-based functions, when activated, serve to move the experience from essentializing to emancipatory, from engaging to reflective, from rote to imaginative, from experience to creative process. They serve as critical contributors to learning that may be termed culturally responsive. There is also a reflexive capacity in this process brought by the traditional arts experience when employed in this way, allowing it to serve to turn the focus back to the conceptual. The student uses the traditional arts experience to explore structure, or form, or other aspects that may provide connections to curriculum in a more figurative way. If we once again

use our example of the Mexican Hat Dance, and find it employed as a means to examine how the form is like and different from the form of a writing sample with which students are working, we have moved to a conceptual level that calls on students for something beyond the traditional arts experience itself.

In the research sites themselves, this final capacity, to provide for more conceptual interaction with the form, was seldom utilized. The potential existed, but was seldom undertaken in the settings as they were observed. For example, the form of the hula taught in the classes observed served to tell a story, and this mechanism could be more broadly engaged to tell the story of other historical events students were studying, or other geographical locations. The older student group at this site was studying China during my time there. A wonderful conceptual understanding could have been attained by the use of the hula to describe what they were learning of Chinese culture. Likewise, the form of the Kapa Haka, *Tōia Mai,* used in New Zealand to enact the group call to the shared effort of dragging the carved, painted canoe to the long shed where it it could be stored and protected could be used to create hakas that told other stories that the students were studying. At the second Christchurch site, M-TK, the study of the forms of the fern was employing symmetry in the work. The science study these students were concurrently undertaking might be concerned with the structures of the bodies of insects, and might find parallels in the symmetrical forms of insect bodies. Finally, the form of the Oneida dances might be drawn out with more specificity in the learning, providing for a broader discussion of forms, and looking for forms in math or language arts elements that students were studying.

While the criticizing parent may offer windows to understanding for us, he or she does not enlighten our sense of ourselves. It is not the criticizing parent that supports the joyful

exploration of who we are as developing human beings. In this way, the aspects of cultural awareness and identity development that culturally responsive pedagogy aims to address, have tones of criticality that may create the underlying bass tones of culturally responsive learning, but must be balanced by the lilting melodic line, and the improvisational riff, of the process- based components of culturally responsive pedagogy. It is within this process-based plane of classroom study that there exists a place for the traditional arts-based experience, that necessary opportunity to understand form and structure, process emotions, and exact agency. It is here that we find Turner's "explanation and explication of life itself" (Turner, 1982, p 13).

Te Têpu, the Table: Arts Integration

Curriculum brings a world that is interesting, surprising, frightening or beautiful, together with students who meet the world through sensation, thought and emotion. The world does not come to us hermetically contained in rational categories. Our thoughts and understandings of the world are thoroughly intertwined with the sensory experience of our bodies, our feelings and emotions, as well as our habits of perception and applications of logic and analysis.

> Whether we dwell under an endless sky or among angled and glinting towers, whether we find our rhythm in the ocean's pulse or the surge of traffic, the way we know ourselves in the world is under and above and around language. Though exiled from schooling, the physicality, sensuousness, and expressivity that we cede to rational thought never disappear. They thrive in other places: in love, in dreams, in imagination. In arts integration we gather them up again and bring them back to the classroom (Grumet et al, 2014, *in process*).

Grumet et al. speak of both a duality and a denial held in curriculum in schools. They

speak of the power of the arts, and arts integration to bridge this denial of our physical beings, to allow us to exist in our wholeness within classrooms employing the arts and undertaking arts integration strategies. In the world of the classroom, the arts carry varied roles and responsibilities. Their capacity to hold complexity, multiplicity and difference is clear. Davis reminds us that "the symbol systems of art give the child media both for the internal construction of representations or understandings (meaning making) and for the external representation of those understandings to others (communicating)" (Davis, 2005, p. 63). In interacting with the traditional art form, a student not only engages in the experience of "other," but impresses on the form their own interpretive variation, be it the manner or capacity they bring to the weaving of the lei in Hawaii, the particular visual version of the koru they create in New Zealand, or the choices and manner in which they orally express gratitude within the form of the thanksgiving address in the Oneida tradition. But in times of an 'audit culture,' where testing and accountability are central pressures in our schools, which, according to Taubman have "materially affected every aspect of schooling, teaching and teacher education in the United States," this capacity is particularly salient (Taubman, 2011, p. 157). Likewise, in New Zealand, Mansfield states that "The neoliberalising of creativity through pragmatic and instrumentally rationalised educational goals has proletarianised teacher education and education in general and left the arts truly disembedded from education" (Mansfield, 2009, p. 27).

It is the reality of our time that as education has become more firmly linked to economic growth, and preparation of students for job markets, the value of the arts has become less recognized in the political and educational arenas responsible for their continued presence and importance in schools. Given these realities, this research was structured to embrace arts

integration, and the place of traditional arts within it, in the broadest sense. Thus I have included arts-in-education in after school settings, in celebratory settings, in traditional academic classrooms, as well as in arts classrooms.

Arts Integration Styles: Bresler

Arts integration is the table, te têpu, upon which our container (ipu) of traditional arts experiences is situated. One organization's definition of arts integration has been offered in this thesis, but the broader terrain of arts integration must be understood in order to fully assess and understand the traditional arts experiences in the classrooms where they have been studied in this research. In 1995, Liora Bresler conducted research in schools leading her to describe four basic approaches to arts integration. These were categories that described the arts in terms of their functional roles in the schools. Included in these categories were arts integration experiences delivered by classroom teachers, teaching artists, and arts educators. The four approaches were:

1. **The Subservient Approach:** Arts primarily support other study.
2. **The Co-equal, or Cognitive Style:** Both the arts and academic learning objectives are equally undertaken. This style was the least prevalent in Bresler's research, due to the high level of artistic expertise required, and was usually undertaken by either an unusually artistically proficient classroom teacher or by intense collaboration.
3. **The Affective Style:** Arts employed either as mood-altering additions to other study, or to invite open-ended creativity. The looser, non-academic basis for this style was undertaken more frequently in early grades or special populations classrooms, where accountability pressures were less intense.
4. **The Social Integration Style:** Arts taught to meet social goals of the school

community. Neither the quality of the arts themselves or academic content were prevalent in this style (Bresler, 1995, pp. 34-37).

Arts Integration Models: Davis

Jessica Hoffman Davis (2005), the founder of the arts in education program at the Harvard Graduate School of Education, offers her own description of eight ways (seven familiar and one idealized) that the arts enter K-12 education in the US. Her categorizations are structural, in that they describe the position of the arts within the structure of the school.

***Arts-based* model**: Arts are studied intensely, with an assumption that the understandings developed may be used to facilitate meaning making in other content areas.

Arts infused model: Arts are brought into the classroom to support traditional academic learning.

Arts included model: Arts education is a stand alone content area, with no attempt to integrate.

Arts expansion model: Arts as an extra-curricular component, including field trips and other experiences that are supplementary to the school's stated curriculum.

Arts professional model: Arts schools that intend to develop professional artists.

Arts extras model: The existence of arts in in-school spaces, outside of the daily curriculum. These activities are not valued as essential to student learning.

Aesthetic education model: Often associated with the work of educational philosopher Maxine Greene (1995), focuses on the introduction of aesthetic values and ways of knowing.

Wheel of Culture model: The expressed goal is to give form to and connect the culture of individuals with the larger culture of humankind. It is Davis' idealized model, but speaks to the

interests of the traditional arts in education very specifically (Davis, 2005, pp. 101-106).

The Wheel of Culture includes four conceptions of culture, the child's individual culture, the cultures of families, schools and communities, the cultures of nations, races, and ethnicities, and finally, the culture of universal humankind. Davis states that "the wheel that connects these different manifestations of culture is motored by the unique human ability to create meaning through symbols - the source and fruits of artistic thinking - the content and force of art education (p. 107)."

The Intersection of Arts Integration Styles and Models

In order to synthesize the ideas of Bresler and Davis, it is useful to consider their categorizations in relation to a continuum of arts-in-service to arts-focused models:

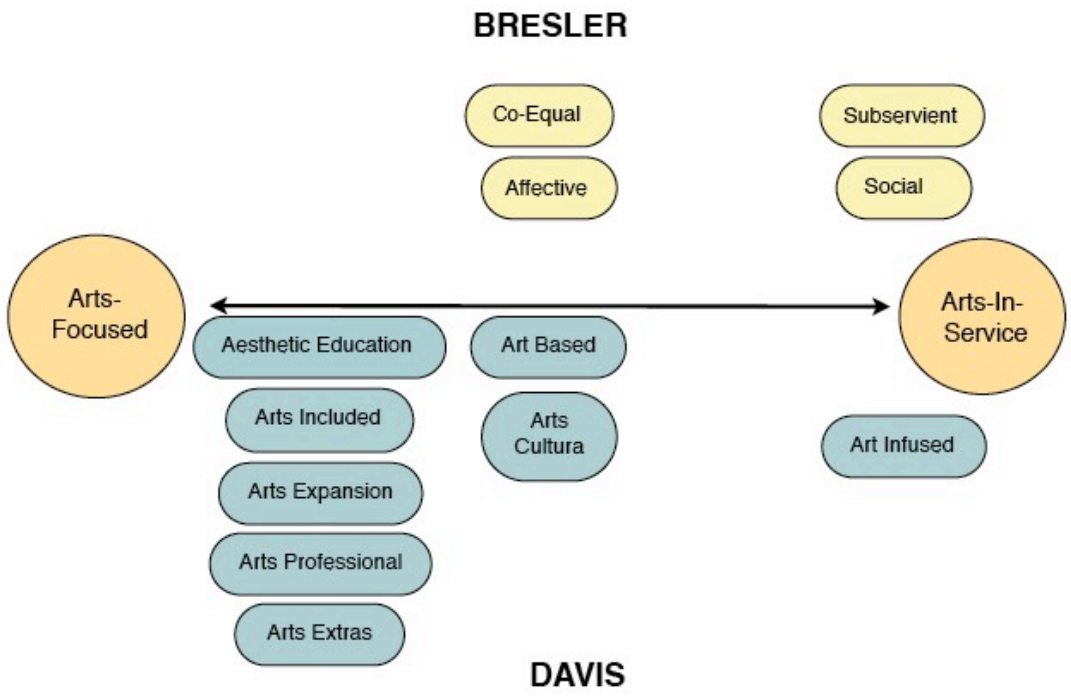

Figure 3.1 Arts in Education Roles and Models

The traditional arts experiences in this research will be examined, and must be understood, both in terms of their function, and their structural position in the setting. To that end, in each of the Piko chapters, these categorizations will serve as useful points of exploration. It should be noted, however, that if we return to the definition offered by the Kennedy Center of arts integration, we will find that only those types of arts experiences described by Davis or Bresler that fall in the center of our graphic, might potentially satisfy the criteria put forth by that definition. The requirement that arts integrated experiences call for a creative process that connects an art form and another subject area, meeting evolving objectives in *both* areas, means that those experiences that are either arts focused or arts-in-service alone do not qualify as quality arts integration experiences.

The Kennedy Center's definition shows the "weighting" of the arts and the "other subject area" as being commensurate, that there is intentionality in addressing learning objectives in both the arts and another subject area. As stated at the outset of this thesis, this research is primarily interested in traditional arts experiences that possess this dual nature, and there has been a specific valuing of integrated curriculum in the process-based realm, as defined here, of culturally responsive pedagogy as well. Returning to Bresler's analysis, this definition is congruent only with her Co-equal, or Cognitive style of arts inclusion in schools. While both the Art Based and Art Cultura modes described by Davis fit within this definition, it must be remembered that she describes her Art Cultura mode as "idealized." It does hold, however, a theoretical construct that has much to offer in envisioning the potential of the traditional arts in education, and will be revisited in both the Piko chapters and the final analysis of this research.

The research sites contain this duality by necessity, given that the learning of cultural art

forms is both the study of the arts and the social studies. And, as is explored more deeply in later chapters dealing with each of the research sites, there are varying levels of arts learning that are based in cultural ways of knowing. Arts learning objectives, as defined in the curriculum at each of the research sites, are objectives framed and developed out of western European ways of thinking and value systems, so while the traditional arts and social studies are undertaken in the experiences at every research site, some of the arts learning is defined by cultural arts learning, and some of it is framed by arts learning of the dominant cultural paradigm.

The Intersection of Traditional Arts, Dual-Purpose Arts Integration, and Themes of Culturally Responsive Learning

In order to define the position of this research in these frameworks, the dual-focus criteria for quality arts integration, as defined by the Kennedy Center and in the Co-equal or Cognitive style of Bresler, and the Art Based and Arts Cultura modes of Davis, must be overlaid with the window of process described earlier as essential to culturally responsive pedagogy. That process, as described here and defined in the literature on culturally responsive pedagogy uses some specific terminology: *solve* problems, *express* understandings, *construct* meaning, *draw* connections. Indeed, the Kennedy Center definition of arts integration holds this aspect within it as well, when it calls for the student to "construct and demonstrate understanding through an art form," and "engage in a creative process" connecting the art form and another subject area (Kennedy Center, 2011).

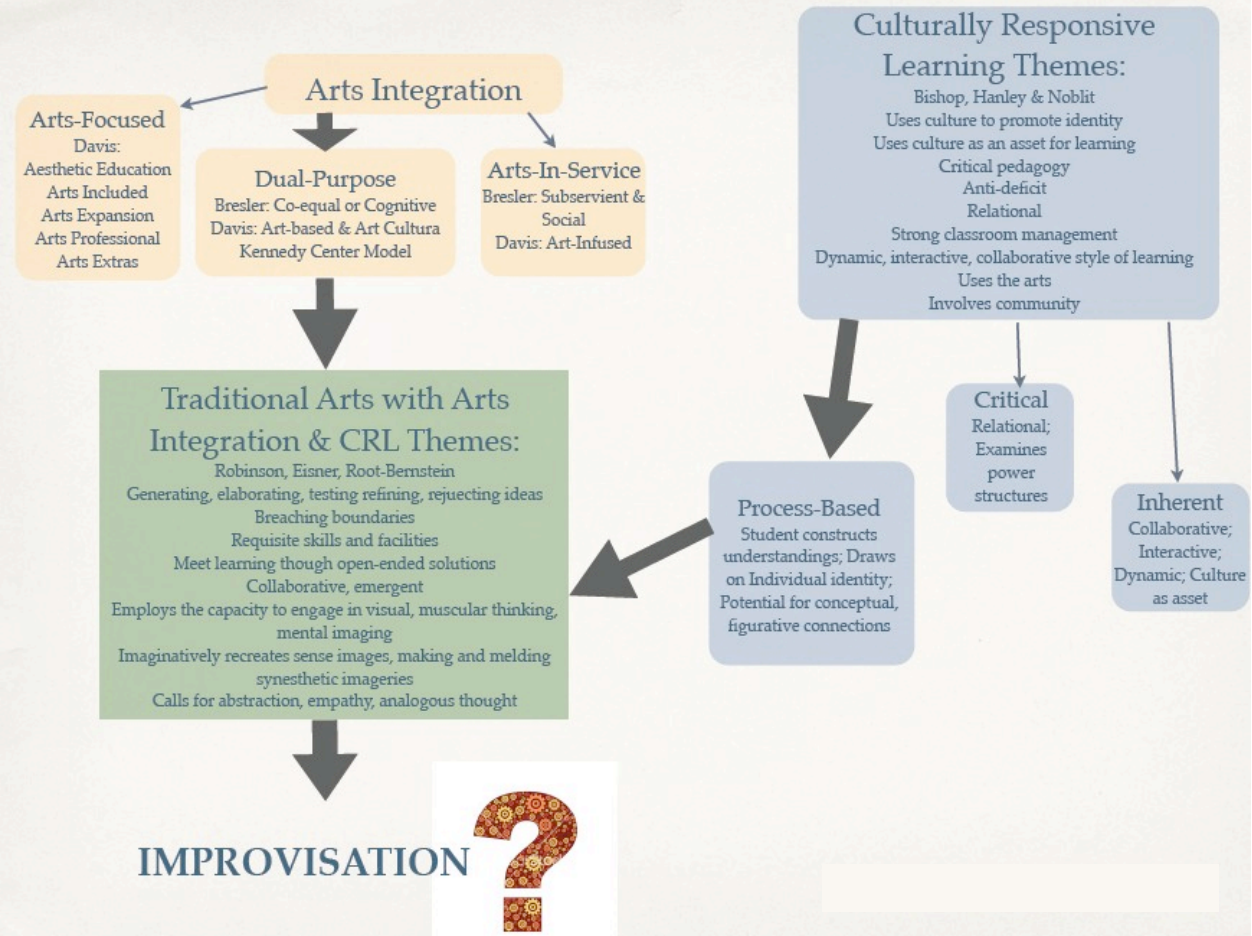

Figure 3.3 Analytical Framework

In the diagram above, the four identified relevant dimensions for this study are described in terms of their interactions with one another, creating an analytical framework utilized throughout the research. I have relied on the foundational sources described in the preceding pages to illustrate these relationships, that of the Kennedy Center (Kennedy Center, 2011), Bresler (Bresler, 1995), and Davis (Davis, 2005) in relation to arts integration, Bishop (Te Kotahitanga, 2013) and Hanley and Noblit (Hanley & Noblit, 2009) in relation to culturally responsive learning and pedagogy, and Robinson (Robinson, 2009, 2011), Root-Bernstein (Root-Bernstein, 1999), and Eisner (Eisner, 2002) in relation to the creative process, including

improvisation, that is the central tenet of this exploration. The traditional arts themselves, as our *ipu* ("container," in Maori language) or starting point for this study, were described more fully in that subheading of this chapter, relying on the anthropological perspective of Victor Turner (Turner, 1967 & 1982), and the social philosophical stance of Wilhelm Dilthey (Turner, 1982).

Arts integration, in the upper left corner of the framework, is divided into three categories, one on each end of the continuum of Arts Education Roles and Models (Figure 3.1), and one category to describe those in the center of the continuum, those that reflect a dual- purpose. This dual-purpose category, which includes the Kennedy Center model, Bresler's Co-Equal style and Davis' Art-Based model, is the type of arts integration with which this research is concerned. This category is therefore the one that is indicated by the arrow impacting the traditional arts shown in the blue square below.

In a similar manner, the themes of culturally responsive learning are categorized into three groups, only one of which is the focus of this study: that of the process-based themes of culturally responsive learning. In this way, the graphic describes the interaction of process-based learning themes and dual purpose (Co-Equal or Art-Based) arts integration strategies with traditional arts, and the creative processes that result. These creative processes, examined in the upcoming section of this chapter, were initially defined as improvisation. The upcoming analysis led to a re-examination of that characterization, and a broadening of this category to encompass creative processes more generally.

Opening It Up: Examining Creative Process

The creative process, according to Sir Ken Robinson, noted expert in the field of creativity and innovation, in *Out of Our Minds: Learning to be Creative* (2001/2011), involves

several processes that interweave within each other, including *generating ideas*, *elaborating on* those *ideas*, *testing, refining* or *rejecting them*, and *breaching boundaries between different frames of reference*. It also relies on *requisite skills and facility in the medium* (pp. 151-160). Within the educational setting, there are those that have described this process more broadly, applying it to teaching and learning, arts and non-arts undertakings.

Eisner argues that as learning objectives have become more operationalized in education, there is a tendency for them to become particularized, leading to an increasingly prescriptive curriculum. He contrasts this with the process typical of arts learning, that calls on students to *solve problems* and *meet learning criteria*, but *through open-ended solutions*. He states that the arts encourage "improvisation and the cultivation of a personal rendering of one's ideas" (Eisner, 2002, pp. 160-161). Keith Sawyer conceives of teaching itself as an improvisational undertaking, highlighting the "*collaborative and emergent nature* of effective classroom practice" (Sawyer, 2004, p. 12). He further argues that "education should be structured around disciplined improvisation, and I advocate the use of *situated, collaborative* knowledge-building activities. I argue that creative collaboration in classrooms aligns with the social nature of innovation in today's economy" (Sawyer, 2006, p 41). Likewise, Lobman (2006) examines teacher-student interactions as *improvisatory*. Others have experimented with the inclusion of improvisatory training for those engaged in science (Holmes, 2011), or characterized the growth of collective mathematical understandings as a '*creative, emergent, improvisational process'* (Martin, et al, 2006, p 149). All of these opinions or approaches encompass the interwoven processes described above by Robinson, that of *generating, testing, refining, rejecting, and breaching boundaries*. They speak to an *emergent* quality, often the result of collaborative efforts, that renders the

personal into the form of the collective.

But there is yet another face to the creative process that is the focus of Robert and Michelle Root-Bernstein's book, *Sparks of Genius: The 13 Thinking Tools of the World's Most Creative People (1999*). They describe the thinking of a number of scientists, such as Einstein, providing insight into their mental processes. Surprisingly, according to the Root-Bernsteins, Einstein was not a particularly strong mathematician, but saw his real strength to be the *capacity to engage in visual and muscular thinking* that allowed him to "become" a photon, and experience interactions, in his imagination, in a physical fashion. The Root-Bernsteins share many examples of such processes as undertaken by artists, scientists, and others, wherein *muscular feeling, physical sensations, manipulative skill, and mental imaging* play a critical role. Their summary of the book, relating their findings to education's mission to develop creative minds, provides this:

> ...creative thinking in every field begins in nonlogical, nonverbal forms. To think is to feel, and to feel is to think. Everyone should receive early and continuing stimulation of visual, aural, and other body senses, and learn how to imaginatively recreate sense images. Everyone should be schooled in the mixing and melding of synesthetic imageries. Everyone should explore the feelings and emotions of the body. Everyone should learn to abstract, analogize, and empathize; to transform one to the other, and to translate intuitive forms of knowing into words, numbers, plastic images, movement, sound. In some cases, sensing and feeling are most naturally communicated as visual, literary, or musical expressions. Indeed, the arts in a liberal arts education are important because they provide the *best* and in some cases the *only* exercise of many thinking tools, both in imagination and in expression (p. 317).

It is, as Grumet et al. remind us at the beginning of this section, a reality that "the physicality, sensuousness, and expressivity that we cede to rational thought never disappear" (Grumet et al., in process). It is, if we believe what scholars here offer, critical that they never do.

Te Reo, the Voice: Improvisation

The Maori word for voice, "reo," describes the role of improvisation. It is the point at which one enters an interaction, and finds a place for self, for one's individual voice. In the last section, the geography of arts integration was considered, and how that surface is defined by creative process, which holds a physical, improvisatory quality within it. In this section, the specific qualities and capacities of improvisation will be considered, so that they might inform analysis of the data gathered in the research sites.

The Barnhart Concise Dictionary of Etymology provides the Latin origins of the word "improvise:" from the im prefix, meaning "not" and provisus meaning "foreseen" (p. 379). So the act of improvisation is an act "not foreseen." This strict definition might lead us to see improvisation as something free and loose, somehow unfettered. But those who know the act of improvisation intimately, such as the virtuoso tabla player Zakir Hussain, speak of the structure required for improvisation: "You have that outline, and then you improvise with that outline, so all those simple themes, or those simple patterns, which you take and then develop into something big, are already there, and have been given and have been composed" (Robinson, 2001-2002, p. 89). This more accurate depiction of improvisation clarifies the absolute reliance on the structure of the form, upon which the improvisor acts. Forms of improvisation exist within visual arts as well. Kandinsky, Miró, and Picasso, all engaged in a form of improvisation known

as automatism (Nachmanovitch, 1990, p. 9).

It is also worth noting that there is a critical relationship between improvisation and culture. In speaking about musical improvisation, Ali Jihad Racy (2009) tells us that "The values of individuality and inspiration notwithstanding, improvisatory genres. . . . are frequently treated as prime representations of the culture's native idiom. Accordingly, improvisation is considered the true voice of the indigenous musical system and consequently may be cherished, or at least widely accepted as part of the cultural heritage" (p. 317).

Sir Ken Robinson (2009) stated that one of the biggest problems with our educational system is that it is a system wherein failure is unacceptable, that "if you're not prepared to be wrong, you'll never come up with anything original" (p. 15). This belief is shared by others, who recognize the arts as an area where judgments of "right and wrong" are somehow shifted to a more positive place. According to Stephen Nachmanovitch, author of *Free Play: Improvisation in Life and Art* (1990), "In school, in the workplace, in learning an art or sport, we are taught to fear, hide, or avoid mistakes. But mistakes are of incalculable value to us. There is first the value of mistakes as the raw material of learning. If we don't make mistakes, we are unlikely to make anything at all" (p. 88). Jessica Hoffman Davis (2005) puts it this way: "Overall, with regard to process, we observed that schools that focus on the arts view themselves as works in progress, seek and explore possibilities, and regard mistakes as generative" (p. 117). This orientation to process, as has been described here as essential to quality arts integration, is the very fiber of which improvisation is made. Improvisation is an example of process in its most immediate form. It is a subset of creativity itself, partially defined by the temporal quality of occurrence in the moment, and the inherent risk-taking required.

Thomas Turino (2009) characterizes music within which musical improvisation takes place, and, in so doing, helps clarify the form itself. He draws on traditional types of music that have associated collections of formulas within which performers function. These are essentially "rules of the game," and the musicians' moves and habits are the accepted way that players operate. This music differs from the exactitude of forms that are scored or otherwise recorded so that they might be reproduced exactly as composed, but within their genre, these moves and habits do not constitute improvisation. Rather, Turino defines improvisation as "instances in performance where I surprise myself with purposeful alterations, extensions, or flights away from the model and habitual formulas" (pp. 104-105). In this way, Turino draws a distinction between the functioning that performers do that reflects an understanding of the genre, but not the individual's personal alteration of that formula of that genre. We must deviate from the habitual, *within the structure of the form*, when we improvise.

By this definition, in order to behave improvisationally, we must possess an understanding of and adhere to the form, and find a way to alter or elaborate within that structure. This bespeaks an emergent quality to improvisation, an attribute described in the earlier characterization of creative process. We must possess a depth of knowledge of the form to manipulate it for one's own purposes. In so doing, the artist simultaneously brings her own personal expression, while engaging in the risky business of making her emergent ideas integrate successfully with the requirements of the form. The possibility of failure is present in that moment of creation, and injects the work with an urgency and energy that cannot be obtained through work that is more studied in its creation. It is risk-taking at its most frightening and exhilarating. It holds within it Victor Turner's "power fields" (Turner, 1967. p. 278), expressing

the tensions held in the interaction with form and structure when one places oneself within it.

Elliot Eisner (2002) refers to Dewey's term "flexible purposing" (Dewey, 1938) to describe the improvisational side of intelligence. He defines this as the ability to "shift direction, even to redefine one's aims when better options emerge in the course of one's work" (p. 77). Eisner advocates for curriculum that grounds the educational process in this kind of unfolding. He describes it as a conversational quality, much like jazz improvisation, that can serve to "develop forms of thinking and attitudes toward problems that emerge in other fields. . . ."(p. 78-79). Eisner, Grumet et al. (2014, in process), and Sir Ken Robinson (2011), in varied terms, each describe a risk-taking, surprise-based path for curriculum. Their orientation, when combined with that of such creativity researchers as Robert and Michele Root-Bernstein (1999), has a story to tell of a thinking process that is contained in the arts and arts integrated learning, and holds many of the qualities of improvisation within its forms. It is possible to argue that these in-the-moment improvisations do not merely alter curriculum, but create it, creating a third space, where learning is more productive and personal.

In addition, the voice of R. Keith Sawyer (2004, 2006) lends a perspective that supports what he calls "disciplined improvisation" (2004, p.12), both as a technique for educating for innovation, and as a technique in support of creative teaching. Sawyer's emphasis is on classroom collaboration, an approach that is integral to learning that is based on constructivist, inquiry-based teaching methodology. Interestingly, Sawyer concludes that his disciplined improvisation model is only effective within frameworks, or guiding structures (2006, p.41).

While this echoes the thoughts of Turino regarding musical improvisation overall, it also hearkens back to the call and response form included in the introduction here. Traditional arts

hold these structures, and as the call and response song of the John's Island singers in the introduction illustrates, within the form is the space for personal interaction, risk-taking, shared leadership, and improvisation. But does this offer an opportunity for, as stated in the research questions, "interactions with teachers and others that legitimize how students experience and make sense of the world?"

When one engages in improvisatory acts, it is often a group activity. Newton describes "group leadership that insists that formal leaders become followers when the task environment warrants, and 'respond to the spaces created by the soloist in ways which enhance' (Crook, 1995, p. 134) group leadership" (Newton, 2004, p. 98). This ability to collaborate, and function in the roles of both leader and follower mirrors positive interactions in personal, social, academic and workplace settings. It provides for a student to know herself more fully, to explore, take risks, and reflect on choices made.

Gary Peters, in *The Philosophy of Improvisation*, offers that success for improvisors "does not depend upon the transcendence of or liberation from the dead weight and waste of history, but, rather, on the ability to find new and novel ways of inhabiting the old and revivifying dead forms through a productive process of reappropriation that promotes improvisation more as a means of salvation and redemption than of creation: re-novation" (Peters, 2009, p.18). This "inhabiting the old and revivifying dead forms" is particularly salient in terms of the potential for improvisatory interaction with traditional arts. Deleuze and Guattari describe the improvisatory experience thus:

> One launches forth, hazards an improvisation. But to improvise is to join with the World, or meld with it. One ventures from home on the thread of a tune. Along sonorous, gestural, motor lines that mark the customary path of a child and graft themselves onto or begin to bud "lines of drift" with different loops, knots, speeds, movements, gestures or sonorities. (Deleuze & Guattari, 1988, pp. 311-312)

Raranga: The Weave

Raranga, Maori for "plait" or "weave," takes us to the place of interlacing the range of qualities and characteristics that have been identified as important to the analysis of the data gathered in this research and the questions posed. This metaphor feels particularly apt to me as I undertake this work, as there are many threads that are necessary to pull together to analyze this undertaking effectively. The threads drawn here undertake the literature that has provided focus and direction for this pursuit. These are the warp threads, those that are strung onto the loom, and into which the weft threads of the classroom experiences are woven. As is true of the warp, it provides the structure and form, and gives "body" to the construction of the weaving.

Traditional arts, culturally responsive pedagogy, arts integration, and improvisation each have relevance to the considerations of the research questions, and each brings its own illumination to the subject. The research sites bring interesting textures to our weaving. Their weft threads are not smooth, but serve to create a consistency that is uneven and complex. Does improvisation exist in the traditions of the Maori, Hawaiian, and Oneida traditions in this research? Using the threads identified here, how do the traditional arts experiences at these sites fulfill our aspirations for a culturally responsive pedagogy that supports students as developing cultural beings?

The process thus far has served to illuminate and eliminate. We first recognized the

qualities of traditional arts as providing for completion of experience, a format within which to understand form and structure, process emotions, exact agency, explain, analyze and develop ideas. Our sites dive deeply into these traditional arts, and provide opportunity to examine these qualities. The window of culturally responsive pedagogy provides a range of criteria, inherent, critical, and process-based, from which I have selected process-based as the focus of this work. Many of these process-based aspects exist within arts integration as well, as defined by Bresler's Co-Equal or Cognitive mode, and Davis' Art-Based or Wheel of Culture model. These include the capacity to work symbolically, making meaning, communicating, interpreting, as well as the capacities linked to mental imaging, muscular thinking, and manipulative skill. The process of generating ideas, elaborating, refining, rejecting, and breaching boundaries is also cogent here.

One of the more problematic aspects is the emergent, the personal rendering of ideas to the collective. Creative process, essential to the definition of arts integration adopted here, includes the descriptor of emergent, an aspect essential to improvisation. Additionally, the requisite skill of adherence to structural form that requires understanding of that form in order to successfully improvise, might be well-supported by the traditional arts structure. But where does one determine the difference in the elaboration, refining, personal contributions that are possible within what might be termed "interpretation" in the arts, certainly a creative process, and when we are truly improvisors? And what about the learning of traditional arts that is more foundational? Is this pure mimicry, holding no personal creativity, neither interpretation nor improvisation?

If this is something of a continuum of experience, where on that continuum does the capacity for legitimization of the student exist, and cease to exist? If there exists a continuum

what are the parameters? As the data reveal more of the intricacies of this undertaking, I endeavor to create a framework within which to analyze and consider the data. I decided to start with a macro view of the levels that might be described on such a continuum.

Figure 3.4 Experimental Modalities of Creativity

Activity that is foundational, directed toward acquisition and understanding of the structure of the form, has been placed on the far left of the continuum. This aspect involves some level of physicalization, or embodiment of the art form. On the far right lies improvisation, where the understanding of the form and structure is more complete, and the participant is engaged in the creation of Turino's "purposeful alterations, extensions, or flights away from the model and habitual formulas" (pp. 104-105). The experience in between might be characterized as more interpretive in quality, the place where the performer knows and understands the model, engages within the parameters of the habitual formulas described by Turino, and yet does not undertake to alter, extend, or create significant variations within the form.

In the upcoming chapters the teachers and children of the research enter, rotating their hips to the "ami" of the hula, choosing the moment for the expression of pūkana in their dance of the haka, and erupting from the "shuffle-step" to the free dance of the "Cousins Dance" to share their experience of traditional arts. At each of the research sites, the conceptual framework developed in this chapter will be used to examine the work that is undertaken there. The dual purposed arts integration and the process based aspects of culturally responsive learning will be

revisited within the creative processes, physicalized and embodied, interpreted, and improvised, of the forms. The examination of the learning as it takes place at the research sites, and seen though these lenses, clarifies what is seen, and allows new themes and issues to emerge in relation to the research questions. It is these emergent themes that are the subject of the upcoming chapters. Chapters Four through Seven each undertake one of these four themes.

SECTION TWO: FINDINGS and DISCUSSION

Piko #1: A Contextual Portrait – H-MA

The short rural road leads down toward the sea. There are ranch houses, fences and cars jumbled into this neighborhood, and the school sits on a high spot overlooking the roofs of houses. Beyond the roof views, the open ocean surrounds and defines this small campus. There is one rather new building that houses administration, a large gathering room, a makeshift book fair, and two classrooms. A deck connects another classroom space and office to this building. A kindergarten is out back in a nicely landscaped trailer, along with several temporary structures serving as classrooms, one small permanent building, and many modular buildings in process of being installed and set up, planted into the turned-up, red earth that surrounds everything here. Looking out toward the sea, there is a large "hula mound" that defines the outer edge of one side of the campus, and a stone alter that holds the "pu," or conch shells, that are used in the morning "piko" gathering ritual. We park, and move toward the building. Children are scattered about, leaning over porch rails and clustered around the doorways. They greet my host, Kumu Hoa pili (this Hawaiian pseudonym, Hoa pili, means 'close friend') with hugs, and always the term Kumu, meaning "teacher," or "Auntie" precedes her name. I am introduced, embraced by each, and immediately I become "Aunty Faye." This natural affection from small children and adults is unexpected, and reminds me how far from the familiar I am. I am introduced to teachers, the school head, and others - parents, a respected elder in the community, each time with hugs,

kisses, or shared breath. We enter buildings, and I struggle to undo the straps on my shoes quickly, noting that there are piles of rubber sandals, what we call "flip flops" in my part of the world, and jandals in New Zealand, or simply "slippers" here, by the door, as all enter the buildings in bare feet. Teachers and students wear shorts and tee shirts, and the day is warm, with no air conditioning in classrooms.

We scurry around to the back side of the building, where the morning "piko" is held, a teacher gathering followed by a "whole community" gathering, out on the campus land. Hi'ilawe (also a pseudonym), the head of school, calls all to the gathering, and students stand in rows by class, facing their teachers who stand in a line at the head of the group. She calls out, "The ground is set. You are set. Remember the roots!" She continues by chanting in Hawaiian, call and response style, with students and teachers collectively providing the response to her call, also in Hawaiian. "Something is standing right in front of you - the narrow path of knowledge," she calls. A small group of students move forward and blow the pu, the conch shell, in each of the four directions. These pu, when not in use, may be seen on the stones of the school altar, seen in the photograph below, Figure 4.1. A single student leads a call and response chant, again in Hawaiian, which all echo. Still chanting, the entire group moves to form a circle. At this point one student from each class, or row, chants alone, and all echo the chant. There are two students who have arrived late, and they chant a request to enter, and a responsive chant lets them know that they may enter the circle. The school head once more speaks, stating that "Life produces the work; work produces what is needed." The piko is over, and students and teachers move to their classrooms.

Figure 4.1 The school altar in Hawai'i

Chapter Four: Traditional Arts: Requirements, Expectations and Actualities

In this chapter the primary question of the role of traditional arts in the school setting is once again introduced. How might traditional arts experiences provide a culturally responsive context for learning wherein students interact with teachers and others in ways that legitimize how they experience and make sense of the world? In establishing the range of justifications for inclusion of traditional arts in schools, it is possible to begin to understand not only the capacities of traditional arts in educational settings, but what expectations are brought to bear on their existence in schools. In order to draw on the data to fully understand these expectations and the fulfillment of such expectations, the first of the contextual portraits has been introduced, describing the research site in Hawai'i. An analytical framework was developed based on information in both UNESCO's *Road Map for Arts Education* (2006) and the *Report on the survey on the implementation of the Road Map for Arts Education* (2010), with the stated aims, goals, and recommendations in these sources then categorized here as political, educational and cultural in nature. The traditional arts at the Hawai'i site are reviewed in the context of these expectations and requirements, as well as the pressures they exert on the employment of the traditional arts in this setting. This description is followed by the weaving together of all the sites in relation to the identified expectations, with a woven graphic to describe these pressures.

This description then provides a more nuanced context for the understanding of the

interactions and experience of the traditional arts in subsequent chapters, to weave together the seen and un-seen actualities of traditional arts in the curriculum. As is true in many types of weavings, there are warp threads placed on the loom itself, into which are woven the weft threads that create the colors, or pictures of the weaving process. This chapter is setting in warp threads, a foundational support for understanding the data in subsequent chapters.

The Drivers: Local and International Perspectives on Cultural Education

Kula, the Hawaiian word for "school," and, as is true throughout this research, a pseudonym for the actual school name, is a public charter school, not an Hawaiian immersion school. It is, however, founded on Hawaiian ways of knowing, and Hawaiian language is taught, and frequently used here. More importantly, native Hawaiian tradition is central, with Hawaiian arts and language essential to that focus. I observe and document a wide range of classes, kindergarten to high school level, as well as in school and after school preparations for the Makahiki, or New Year's celebration, that will take place during my time here. The classes include many traditional arts: chanting, hula, plant weaving arts, songs and storytelling, and much that contains understandings of the natural world that might be categorized as science in traditional curriculum. Additionally, I attend staff planning meetings, and interview faculty regarding their thoughts about the work here.

These many hours of observation, video recording, and note taking, and the many subsequent hours of reviewing, categorizing and analyzing what was seen here represent an effort to understand the present and potential role of traditional arts in this school and in schools beyond this place. Earlier information in this document lends anthropology and philosophy

perspectives to what traditional arts and ritual bring to us as societies, as well as discussion of culturally responsive learning and the attributes of traditional arts that meet the demands of a culturally responsive pedagogy. But there is space between these two aspects of experience and learning, the sociological and the pedagogical, to define what traditional arts bring to educational settings, and what requirements and expectations we have connected to their inclusion in schools and in curriculum.

The Hawaiian school described here strives to teach *through* the traditions of its culture, conveying both academic knowledge and the values of its people. Traditional arts are engaged in an effort to restore identity, pride, and a sense of place to the children at the school.

> ...when I see the kids, when they do these practices of chanting, blowing the pu (conch shell), making ho ku pu, I think it touches them profoundly. Because I hear them re-enacting the things, I hear them chanting all the time, their parents are always talking about how much they do it at home, and when they make something, like they get to make the i'pu with Kaimalolo, or the nose flute, or they carve out the stamps for their ka'u, those things are very deep. I think they take pride in that. I think whatever we are able to share with them of the culture, it enhances them as human beings, and especially the ones that are Hawaiian, as Hawaiians. I think that if you go to any place that has been colonized you have this whole part about how the culture was so rich and then you rip these people away from their culture, and you outlaw their language, and you outlaw their dances, and you change their food and you change their religion, and you change everything and you tell them that what they were doing was bad.... That has serious repercussions on people. It's a spirit-breaker. It's hard to survive. Fortunately, there are a

> lot of strong ones, who became great leaders, and they pave the way, and they show how to help the kids get it back, and I think some of those leaders have been the Hawaiian charter school innovators. (Hoa pili, Hawaiian cultural studies teacher).

The Native Hawaiian teacher supports the need for this effort:

> Up to my generation, we weren't really proud to be Hawaiian. Up until then, most of us wanted you to think we were Japanese. I think for our kids here it helps them to be grounded to who they are and where they come from. Our ancestors believe that if you don't have a firm foundation you cannot achieve anything. So to know who you are, where you come from is the first, and I feel the most important thing. I feel that they (must) know, that they're grounded to their place, to where they live. They may not be from here, but because they live here, they have that responsibility to care for this place. (Kaimalolo, Native Hawaiian teacher)

This historical reparation is not an easy undertaking, and Hi'ilawe, the head of school, clearly struggles with this issue in the ongoing life of the school, stating, "Many of our Hawaiian children, they feel shame. And then they come, and they don't know anything Hawaiian, and they feel even more shame." She also describes the difficulty of finding teachers that both know traditional ways and modern pedagogical practice. ("I have yet to meet a local Hawaiian who can (teach both ways).") She acknowledges movement, over the more-than-a- decade that this school has been in existence, toward the traditional culture, and admits that this decision has required compromises in other arenas, such as curriculum planning, assessment and documentation. She says that this choice reflects her more pressing priorities of restoration of pride and community, that "I look out and see more than just the students demonstrating excellence in their culture. I see a community being renewed. They (the grandparents and elders) are thrilled that their

grandchildren are getting what they never got."

The concept of "restoration of identity" that this school undertakes provokes questions about the tension involved in tradition, as it connects to the past, and serves to exist in the present and future of those who participate in the tradition and its rituals. There is a "past-ness" and "future-ness" of tradition employed in this way. In what ways do the research sites' arts experiences exist in a hybrid space, wherein past and future, other and self, and collective and individual are represented, manipulated and experienced in their fullest capacities?

In the context of traditional arts, and the focus of this research on the improvisatory capacity of traditional rituals and structures, these questions are particularly cogent. When tradition is undertaken as a link to the past, are improvisatory capacities restricted? When does the learning and execution of traditional arts provide space for creative and improvisational undertakings, and does this effort limit the capacity to fully experience the "past-ness" of the experience? These questions will be more extensively examined in upcoming chapters.

The UNESCO Report on the Survey on the Implementation of the Road Map for Arts Education (2010) provides important information about the role of arts in learning environments internationally, and highlights two aspects of arts in education that hold importance for countries that are among their Member States: the first includes the arts in its educational dimension, and the second its cultural dimension. Indeed, countries often fund arts through two separate agencies that approach the arts from these two perspectives. Educational aims focus on "the development of individual capabilities, both cognitive and creative, thus serving both the economic and social aspects of arts education. Cultural aims address human relationships and national traditions both within formal settings and beyond, based on a belief in the potential of the arts to serve as a

powerful tool for addressing social inequalities and to exert influence in the integration of marginalized populations" (Grumet et al, in process). This latter focus fits what might be deemed the primary function of the traditional arts in this Native Hawaiian school. Clearly, there is a belief that the arts serve an important function in supporting the positive growth and connectedness of the Native population and community that it serves.

On this day, in the first grade classroom, students discuss and prepare for the Makahiki, the New Year celebration that is coming. Kumu Hoa pili uses a traditional Hawaiian puppet, the head made from the shell of a coconut, to tell an adaptation of a traditional story to the children. The story tells of two gods, Poli'ahu, and Pele, who take part in a sledding competition, he'eholua. In Kumu Hoa pili's adaptation, one wins and one loses. Kumu Hoa pili uses this format to have students enact portions of the story, and embody the experience of losing a competition, bad behavior in the face of losing, and the results of such behavioral choices.

These youngsters are practicing the emotional situation that they are likely to experience on Makahiki Day, when, following the rituals of that day, games and competitions will be played. Today, these students race downhill on their imagined sleds, become the fire of the god Pele, and "freeze" when Pele is frozen by the snow maiden Poli'ahu. For young students, successfully participating and enjoying both the wining and the losing will be an important skill for Makahiki Day and beyond. The inclusion of the traditions of Hawaiian culture has layered meaning here.

As shared by the head of this school, such celebrations as Makahiki Day provide opportunity for the conflicts in this community to be healed. The children will see the respected adults of their community working together, investing themselves in these traditions that describe and define them as Hawaiians. Their kuleana, or responsibility, a word heard frequently here,

shows itself in these arts experiences that express the conflicts and work of being in community, and they are guided in appropriate responses through their interactions with the traditional art form of storytelling. The values of their own cultural traditions support the positive growth and connectedness of this community as they undertake this work together.

David and Goliath: Making Space for a Layered Curriculum

The analysis offered here must be tempered by the awareness that what is valued in the mainstream culture for schools to accomplish with students, and what people within these specific cultural traditions themselves value, are often radically different. The research sites of this study demonstrate a tendency to value the ability of the traditional arts to support social connections and cultural knowing as a central focus. The local school district would likely not see these goals as central to what has been defined as mandated curriculum. The following response by the Six Nations of the Confederation of the Iroquois to an invitation made in 1744 by the Virginia Commissions offering to educate six young Indian men in the white man's way at Williamsburg College illustrates the wide divide in understandings of what constitutes education:

> We know that you highly esteem the kind of learning taught in those colleges, and that the maintenance of our young men while with you would be very expensive to you. We are convinced, therefore, that you mean to do us good by your proposal, and we thank you heartily. But you who are wise must know that different nations have different conceptions of things, and you will therefore not take it amiss if our ideas of this kind of education happen not to be the same with yours. We have had some experience of it. Several of our young people were formerly brought up at the colleges of the northern provinces, they were instructed in all your sciences, but when they came back to us they were bad runners, ignorant of every means of living in the woods, unable to bear either

> cold or hunger, knew neither how to build a cabin, take a deer, or kill an enemy or speak our language. They were, therefore, neither fit for hunters, warriors, or counselors; they were totally good for nothing. We are not, however, the less obliged by your kind offer, though we decline accepting it, and to show our grateful sense of it, if the gentlemen of Virginia send us a dozen of their sons we will take great care of their education, instruct them in all we know, and make men of them. (Hopkins, 1898, p. 240)

While this is a long-standing dilemma, the mandating of curriculum that is common practice in the US, and the testing associated with that mandated curriculum restrict the potential of schools to create curriculum that reflects their own understandings about what is valuable for students to know, understand, and be able to do. At the Hawaiian site, Kumu Akeakamai begins her interview by speaking to the difficulties and stresses, both for teachers and students, of trying to provide cultural education and still meet the demands of mandated curriculum and assessments. A school such as this Hawaiian school struggles with these two layers of expectations. There is, in spite of this, a commitment to the importance of cultural education. She expresses the commitment this way:

> I think the cultural education allows for good things in the student to grow that don't take place in a dominant educational setting. Here, (cultural education) it's highly prized, it's used, it's checked on every day. I can't say enough about that. It's just part of the day; it's part of life. Instead of- it's something over here (she gestures off to one side), and it has nothing to do with the subject content that we're doing. It's interwoven in cultural education. (Akeakamai, teacher at Hawaiian charter school site)

This Hawaiian school's raison d'être is based on Hawaiian ways of knowing, and thus the learning of traditional arts associated with that knowing takes on a high level of importance. Students are expected to study, know, and express understandings of cultural traditions and arts

as part of their work here. It is highly valued knowledge by the community of teachers and learners, and there is pride associated with skill and knowledge demonstrated through engagement with cultural artifacts, including traditional arts.

At the Hawaiian site, Makahiki Day begins at sunrise, when some members of the school community cleanse themselves in the waters of the ocean, and then, back at the campus, last minute preparations are made. Everyone is busy - parents are ironing clothes, students are dressing in native garb, last minute plaiting and weaving and arranging is undertaken. Finally, with the community assembled outdoors on the grounds overlooking the ocean, the procession takes place. In the procession, a tall bamboo cross, the Akua Loa, representing the mast of the canoe of the god Lono is carried around the perimeter of the campus by students and teachers dressed in native costumes. During this procession, all of the students and teachers who are not in the procession stand in the center of the field, in lines. The onlookers, parents and community members stand off to one side. It is a beautiful, breezy day, and the earlier clouds and threat of rain seem to have moved out.

Offerings are made, utilizing the two altars, a large, tee-pee like structure, and the stone altar that is a permanent fixture on the campus (Figure 4.1). These will be covered with offerings of banana, coconuts, and other natural items. One after another, faculty, students, and community members walk forward and make their offerings, heads lowered, holding the offering high above their heads. These are accepted by the young men, the older students at the school, who stand by the altars and place the offerings there as they are given. Chants are offered from many, old and young, and there is drumming and singing, led by elders and teachers in the community. This ritual is based on the story of the god Lono, whose violent history and reform led to his role as

peacemaker among the gods. It is an appropriate metaphor for the work of this community.

The Weaving: Data from All Sites

I would have predicted this same elevated status of indigenous ways of knowing, skills, and tradition to be demonstrated at the Maori research site, at the school where the Kapa Haka is being taught. This school is, however, not a culture-based school site. It is part of the mainstream educational system in Christchurch. (New Zealand has Maori immersion schools, but due to language barriers, these were not chosen for this research.) At the M-WH research site, the school's traditional arts experience exists in a position that is clearly "outside." It is outside formal classroom instruction time, and utilizes a teacher who is outside the faculty. No specific, individual expectations regarding arts learning are held by the school. This is, as described by Bressler (1995), a social style of integrating the arts into the setting, wherein the arts experience, and levels of skill development, are not assessed in any concrete way. They are looking to this experience in their school to serve a national tradition and expectation for a bicultural society, and therefore provide "space" in the school schedule for Maori tradition to that end. Manning (2008) and others have documented the marginalized status of Maori knowledge in New Zealand schools, and these traditional arts experiences represent an effort to mitigate that marginalized status. The minimal level of inclusion of Maori tradition in this mainstream school, however, belies the reality of a limited educational focus reflecting Maori traditions and ways of knowing.

The M-TK site uses the art curriculum to bring some of this balance, but in this instance the learning in the art form is more formalized, and reflects an existence of Maori, and New

Zealand national symbols, in the curriculum itself. This more closely aligns with Bresler's Co-Equal (Bresler, 2005, p.36), and Davis' Art-Based (Davis, 2005, p.102) models of arts in the educational setting, the dual purpose arts integration described in Chapter Three, wherein both the arts and other content are being undertaken, and learning goals are being addressed in both the arts and non-arts subject areas.

The following figure represents an overview of the unit of study offered at the M-TK site. It reflects a prioritization of this Maori symbology, as it is useful in supporting New Zealand identity. It acknowledges Maori practice and use of the symbols, alongside the modern day commercial applications of the symbols.

Figure 4.2 Overview statement of Te Koru Visual Art Unit of Study

The instruction takes place during formal classroom instructional time, and the teacher is a member of the school faculty. The instruction, however, is seen as serving to promote a national identity that incorporates Maori symbols, a political goal for this work. It does not attempt to frame these symbols in Maori ways of knowing, ways of teaching and learning, or Maori value systems, what may be termed more cultural pursuits. The work, while complex, challenging, and student-centered, does not attempt to promote positive Maori identity, pride or sense of place as does the Hawaiian work with traditional arts (although individual and national identity and pride are certainly held as goals for the work). It is much more focused on the support of a *shared* New Zealand identity that integrates Maori symbols and history in that identity.

The Oneida inclusion of traditional arts, like the Hawaiian site, is based in schools that are defined by their connection to cultural traditions, tribal schools located on Oneida Indian Reservation land. "That was the original plan. It was supposed to be an immersion school, so that we wouldn't lose our ways, we wouldn't lose who we are as people" (Onatah, Oneida singing teacher). These tribal schools thus value cultural knowledge and skills more deeply than might be expected in the surrounding mainstream public schools. Even so, it is acknowledged by the school faculty that there is less time devoted to the study of traditions than in previous years, that "Through the years, it's developed to be more like a regular school" (Onatah). Faculty share their sense that the tribal school is, in many ways, pushing "against the tide," as parents and communities move away from traditional ways. ("You can learn anything in school, but if it doesn't connect at home to reinforce it, you're going to lose quite a lot" (Onatah).) The school curriculum reflects this same movement toward less time devoted to the study of tradition. In

some ways the community arts program has taken on the role of supplementing that shortfall, offering not only classes and experiences in traditional arts, but a program structure that builds young mentors into the system, layering in a generation to take up the ownership and conveyance of tradition over time. And while this supplemental role is important, it must be acknowledged that its out-of-school nature means that not every school student is exposed to the learning that goes on there. Indeed, only a small percentage of the school student body participates in such programming.

Just as the time pressures of mandated curriculum compromise the time that may be devoted to cultural studies at the Hawaiian culture-based research site, the pressures of mandated curriculum work to push out the cultural studies at this Oneida school. Efforts such as those of the Oneida arts program to supplement these losses are limited in their scope, in that their access to students themselves is more limited. This puts curriculum itself, as mandated by governments, and the associated monetary limitations, in the role of further neo-colonization of these tribal people and their educational system. This is an important subject, but not the central focus of this thesis.

Standing in Two Worlds

The Oneida site showed many similarities to the Hawaiian site in the primacy of goals that include the restoration of identity, pride, and sense of place, what may be termed cultural expectations for the use of the traditional arts in the setting. Both the school and arts center worked to support connections and cultural ways of knowing. I was particularly aware of this in observing interactions between the director of the arts program, who is not Oneida, and an

Oneida teacher who was taking part in the work. In planning, organizing and developing the upcoming social dance event, the Oneida teacher disagreed with some of the program director's thoughts, and expected the program director to cede her position, allowing the Oneida teacher's sense of culture, tradition, and "right and wrong" precedence. She felt the non-Oneida director was attempting to "force" a level of organization or preparedness on the upcoming event, and kept reminding her that the evening was going to be "what it was supposed to be."

The director of the Oneida arts program, in an interview for this research, spoke to the ongoing challenge of supporting traditional ways of knowing within a contemporary framework that, by necessity, requires adjustments to what is considered traditional.

> Teaching traditional arts can present a challenge in respecting traditional ways while working in a contemporary format. If you think about it, traditional teaching did not include a classroom, 38 minute blocks of time, and 27 students of the same age. The world was the classroom and every minute could be a teaching moment. So fitting the structure of traditional mindset into the school model is a square peg and round hole (Orenda, Oneida arts program director).

There are other ways that this program accommodates the contemporary as well. Children are taught to lead songs and dance, even though this was not traditional practice. ("Traditionally, children would be with their parents. However, since the majority of our parents do not know the songs and dance well enough to introduce it to their children, they need us. But we try to keep that family feeling by having mixed ages and recognizing older "brothers and sisters" (the mentors) as teachers" (Orenda).)

Gender is another area within which contemporary practice has altered acceptable

practice. Orenda relates that not only did girls not lead songs and dance, but that these leadership roles were considered to be a man's responsibility. The program has made changes in these gender restrictive practices, but continues to grapple with gender issues in their programs. In some cases, one traditional way of thinking is used to justify changes in other areas of tradition. ("...we remember that traditionally, it is the women's responsibility to care for (teach) the children. So, we feel it is important to be sure our girls know the songs well enough to teach them (one day) to their children. To respect the value, we really talk about and emphasize the concept of roles and responsibilities. We all have jobs to do - and everyone needs a job" (Orenda).) So while the Oneida site struggles with contemporary interpretations of the work that they do, they are dedicated to the transference of the values reflected in those traditions as much as possible.

Aruhe, the Pakeha teacher at the M-TK site, relates her position regarding teaching Maori traditional arts and gender issues in the quote below. As is true in the Oneida setting, contemporary interpretations, as instructed by Maori elders with whom she studied, allowed some of the hybridized practices of applying traditional art forms to other media, in order to support the inclusive learning of students in the classroom.

> After attending workshops with noted Maori and Pasifika artists, an understanding (was reached) that the traditional protocol would and should be put aside so that the students could learn and develop their skills and passion in carving and tattoo. Passing on the knowledge to the new generation using different media was permissible and encouraged. I would not presume to do so on a marae, and would apply my skills with what was traditional women's arts of weaving, decoration and the like using different media. Being aware is an important aspect of respect that some 'outsiders' miss or are ignorant

of.

There were similarities across sites in aspects of pedagogical practice that will be discussed more fully in Chapter Five, but bear mention here. At the M-WH site, as well as the H-MA and O-SD sites, there were pedagogical, or educational differences from mainstream teaching practices observed, some as simple as the Oneida practice of introducing new material at the time of the new moon, when receptivity is thought to be at its best. Another strikingly different pedagogical practice, observed at the M-WH as well as the H-MA and O-SD sites, reflected a different attitude toward the position or status of children, that manifested itself in a greater trust of students to come to their own, best solutions to learning challenges. This type of learning might be seen as satisfying both cultural and educational expectations at the site, as what might be termed "cultural ways of knowing" are conveyed through these practices. Orenda, the Oneida arts program director, once again shares the practical differences as seen in their program setting as it concerns the teaching and learning by students of how to sing in tune, or in rhythm:

> Culturally, children weren't "tested" to see if they matched pitch or had a good beat. As an everyday skill, kids caught on when they were ready or they didn't. ...But this year, we had Sadie Buck (an elder singer from Canada) present workshops. Instead of focusing her teaching to the kids who already had strong pitch and rhythm, she encouraged each child to lead the songs and dance. The children knew they were going to have to do it, regardless of their ability. And she wouldn't let them off the hook until they did it. The children were always able to do it with varying degrees of success. But they all did it and she celebrated each child's sharing. The funny thing was that Sadie's method improved

> our group's sound and rhythm significantly (and quickly). The kids sounded and danced better than they ever did before.
>
> However, Sadie was very adamant about not correcting the child or helping them with pitch or rhythm. Any discussion of working with kids to sing in tune and in the beat was rejected. Children find their own song and dance, it isn't our place to force them into ours. Even today, I know of a student who does a wonderful job singing and dancing Iroquois,[2] but he isn't in the gifted and talented program in music because he fails miserably in western singing. When the teacher sings a simple melody, he can't - or won't - sing it back correctly, thus he doesn't "test" well in music. Yet, he is leading Iroquois music better than the gifted and talented music students. As long as our music teachers measure western based music skills, talented non western musicians will go unnoticed (Orenda).

As demonstrated in this interview, the Oneida site, like the Hawaiian site, undertakes cultural ways of knowing as an important component of the learning. Students and families who involve themselves in these two settings come to the setting with an acknowledged, and required, commitment to the importance of cultural ways of knowing. This is not the case in either of the Christchurch traditional arts settings that participated in this research, as both were mainstream educational settings, not specifically committed to teaching through Maori cultural traditions.

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[2] Iroquois is the name of an alliance of Native American nations, also known as the Six Nations, of which the Oneida are one. The others are the Mohawk, Onondaga, Cayuga, Tuscarora, and Seneca. (Tuscarora and Six Nations, 2007)

It is important to note that this is not a statement about New Zealand settings more generally being less invested in cultural ways of knowing, but only in regard to the specific settings chosen as research sites. There are Maori immersion school sites in New Zealand, where cultural ways of knowing carry primacy, and there are non-Native schools in the US, where cultural ways of knowing are not undertaken when cultural studies are included in the curriculum. Settings wherein cultural ways of knowing are considered central to the learning goals exist in both New Zealand, Hawai'i, and in the area of tribal lands in the US, and settings where mainstream educational goals take precedence, within a dominant culture paradigm, exist in New Zealand and the US as well. It must be acknowledged that this research illustrates the difficulties involved when educators seek to elevate the importance of cultural ways of knowing, when those undertakings exist in a world wherein dominant cultural values have saturated the society as thoroughly as they have in both the US and New Zealand. These specific sites were chosen for their affiliation with the cultural tradition being explored in this research, but this affiliation does not mean that the school itself is cultural studies - based. It means that the cultural traditions are not exotic to the setting and that the students and teachers have some level of identification or association with the culture in some way. The two Christchurch sites provide a useful perspective of mainstream school settings for work with cultural traditions, while still holding some relationship to the cultural traditions being explored here. In this context, it is important to note the cultural context of those at each of these sites.

In Christchurch, at both the M-WH and M-TK sites, the majority of students are Pakeha (of European descent). One teacher is Pakeha, and one Maori. In Hawai'i, teachers are both haole (white) and Native, or Pacific Islander, and the student body, while mixed, is weighted

towards Hawaiian Natives and Pacific Islanders. In the Oneida tribal schools and at the arts program site, although the program director is non-Native, the school faculty and students are Native American, as are the young, mentoring teachers in the arts program site. The weighting of this work in its delivery, toward those from the cultural tradition, allows for a more focused examination of what occurs in the execution of the traditional arts experience. There is more familiarity with the traditions, and it is possible to see the traditions as they live in the communities that know them best.

Styles and Models of Arts Integration and the Expectations and Requirements for Traditional Arts

So in these settings, chosen for their expanded connection to traditional arts, the role played by the traditional arts experience varies. Returning to our categorization of arts integration as "arts-focused, "dual -purpose," and "arts in service," we find some exist on the "arts focused" end of the continuum discussed earlier in this document, and shown below:

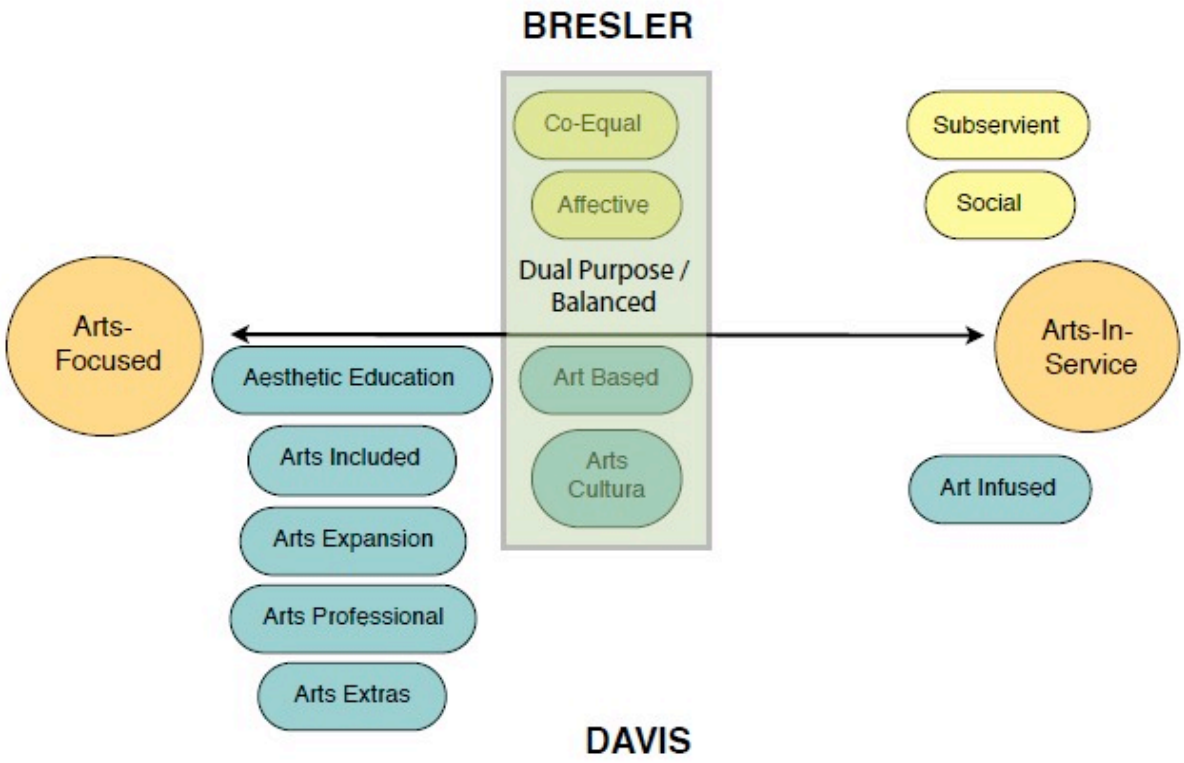


Fig 4.3 Arts in Education Continuum with Dual Purpose Highlight

There is, in all of the research settings, a primacy of the arts learning, a commitment to the traditional arts being passed down with an understanding of the meanings, protocols, and technical aspects of the forms, what would qualify as arts-focused, on the left end of the continuum above. Even so, the social and subservient use of the arts to accomplish political and cultural goals is ever-present, what could be termed arts-in-service, on the far right of the continuum. At the Christchurch sites, the M-WH site was substantially serving in the more social and subservient roles of addressing political expectations of the school and society. The M-TK site was serving both political goals and mainstream educational goals, again as arts- in-service, while taking on educational goals within a Co-Equal or Art-Based structure, what might be seen in the graphic above as the dual-purpose or balanced position of arts integrated study.

Summatively, there is some reason to place experiences seen in this research on the arts-focused end of the continuum, substantial reason to place these experiences on the "arts-in-service" end of the continuum, and only rare situations wherein the traditional arts experience exists in the middle, in that balanced position of Bresler's Co-Equal, or Davis' Art-Based style or model of arts inclusion (Bresler, 1995, Davis, 2005).

The Intersection of Cultural, Political, and Educational Expectations and Requirements

The expectations for traditional arts in the school settings in this research include elements that might be categorized as cultural, mainstream educational, and political. There is overlap in these categories, but this delineation provides a useful framework for examining the pressures under which traditional arts exist in learning settings.

In this categorization, the educational goals that are cultural in nature, are included in the cultural category, and the educational goals of the mainstream, dominant culture are included in the educational category. As was noted earlier in this thesis, the idea of what constitutes education is very different in traditional cultural contexts and the mainstream, dominant cultural context, and this differentiation allows for the weighting of the extensive pressure exacted upon schools that undertake to place cultural traditions at the center of their educational goals.

Restoration of identity, pride, sense of place, cultural knowing, values, and connections are cultural in nature. While there is significant overlap in these cultural expectations and requirements and what is termed political in this framework, there are times when the political pressures exist without commitment to cultural connection and ways of knowing, thus I have

separated them for consideration in this framework. These cultural goals held primacy in the Hawaiian and Oneida settings in this research particularly, since these schools exist specifically to promote this aspect of learning and growth. The Christchurch research sites, since they were both in mainstream public school settings, held fewer expectations and requirements for this type of learning. Educational goals include expectations and requirements that traditional arts fulfill goals for mainstream academic learning. The M-TK classroom best illustrates this focus. Political goals for inclusion of traditional arts include the capacity of the traditional arts to address social inequities, and to integrate marginalized populations. The indoctrination into cultural aspects of national identity and traditions would also be a political goal. Political expectations were more primary at the M-TK and M-WH settings, where the bicultural political/ legal structure of New Zealand brings pressures to bear on the educational setting. It is also true, however, that the structure of charter schools in the US, and the system that provides for tribal lands and reservation schools, is grounded in political expectations and requirements.

The following graphic serves to illustrate the interwoven nature of these cultural, political and educational expectations for traditional arts in the schools. It is important to note that none of the expectations or requirements named exists apart from the others; they are overlapping and informed by the pressures of the others. In a woven fabric, individual threads literally push down and hold up other threads. That is the nature of these connections. They exert tension and pressure, they uplift and bear down upon one another. They provide structure and support, even as they hide and suppress. These cultural, political, and educational requirements and expectations are bound, for good and ill, in each of the research sites.

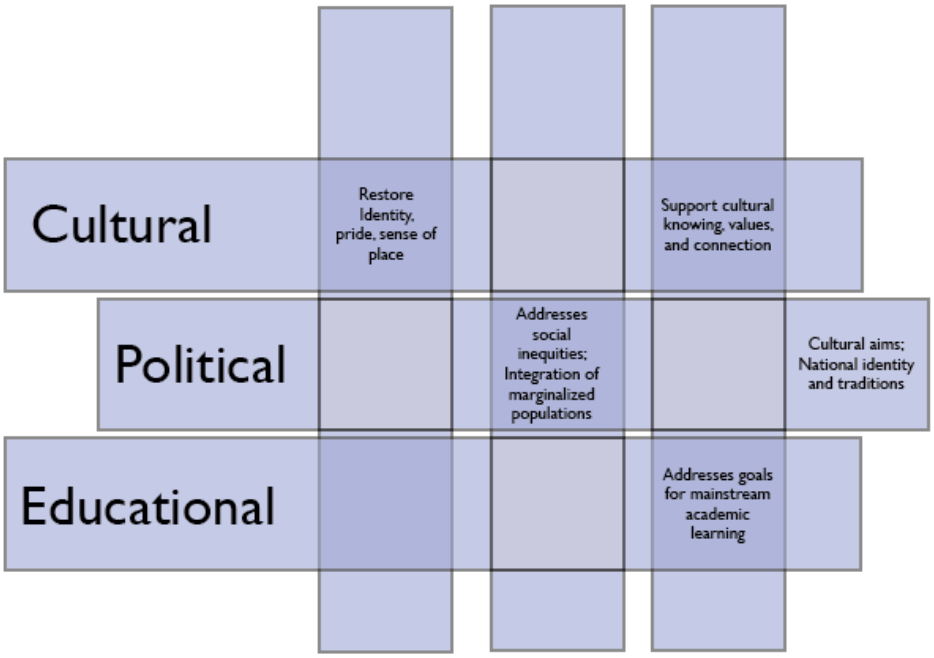


Figure 4.4 Expectations for Traditional Arts in the Schools

Raranga, The Weave: Chapter Summary and Themes

In the exploration and analysis of the expectations, requirements and actualities of traditional arts as they exist at the sites of this research, there are themes that have emerged that contextualize and illuminate further analysis. First of all, traditional arts, when utilized for cultural purposes of restoration of identity, serve to connect to and preserve the past. When these art forms are filtered through the performative lens of the present, such interactions move the traditional arts themselves into the present and future.

In actual practice, multiple expectations are often being undertaken in the use of traditional arts in the curriculum, including those that may be characterized as cultural, political, and educational. These varied expectations create tensions in the educational setting, where one

or more of these expectations is more heavily weighted than others.

Finally, traditional arts as enacted at the research sites were most often either arts-in-service or arts-focused in nature. Only rarely did the traditional arts experience serve in the balanced position of Bresler's Co-Equal, or Davis' Art-Based style or model of arts inclusion (Bresler, 1995, Davis, 2005). They exist to serve and support, in settings that value the traditional arts as part of the cultural learning that is central to the focus of the school or learning site, a situation that is arts-in-service. They also exist in cultural settings that value the cultural arts traditions, and so are concerned that the arts learning be substantial and grounded, with expectations for quality in their attributes. This would be expressed in the clear assessment of the plant weaving in Hawaii, as fulfilling the needs and expressing expected quality of production. As has been stated, traditional arts are unusual in that they are always dual in nature - they always undertake learning in the arts and culture - the two are inextricably bound. It is therefore possible to defend traditional arts learning as always Art-Based or Co-Equal. They fall in a grey area in these demarcations, however, and must be viewed with each occurrence as to their use, and the expectations associated with that use.

Returning to the questions on which this research is based, grounded in a clearer sense of the role of traditional arts, I am led back to the core inquiry: In what ways do traditional arts contain frameworks within which improvisatory elements exist? To understand this further, I must again return to the qualities of arts integration that, by earlier definition, require individual engagement in the creative act. It is now possible to turn to the research sites for illumination about this creative aspect of what was seen at the four settings.

Piko #2: A Contextual Portrait – M-TK

Approaching the school from a residential city street, the entry opens onto a paved area, with the administrative building angled off to one side. The buildings are colorful and modern, mixed in with older, frame structures. All are built around the large, open athletic fields at the center of the campus. There are benches and concrete block walls here and there, and all are painted with murals executed by the students themselves. The school has been a part of this community for almost 75 years, one of the oldest in Christchurch. During that history, it has almost doubled in size, now serving over 500 Year 7 and 8 students.

Figure 5.1 Student Art Work

Figure 5.2 Student Art Work

I step into the administrative building, introduce myself, and sign in. The large desk defines a walkway around the perimeter of the space, with offices to one side. The wall space is covered with student art, much of which appears to have Maori forms and symbols integrated into the work (as presented above in Figures 5.1 and 5.2). These pieces not only provide color and decoration, but are also unusual and interesting works, with strong, arresting forms and techniques. The receptionist gives me directions to the art room, and I step back outdoors, moving around the arc of buildings to the older frame structure that she has indicated. The ramp up to the entry of the art building leads to a doorway and into a small, dark foyer, another space covered in art. I peek into the door of the art room itself, a large, pleasantly cluttered space with art covering every inch of wall space. The room has large sturdy tables in the center area, and counters around the perimeter, a sink in the back and a doorway into storage space. There is the sense of organization amidst the chaos here, a space that is not so new or neat as to inhibit the messiness that art production requires.

The art room is occupied with busy students moving about, in a self-directed manner. I quietly introduce myself to the instructor, and let her know I'll stand to the side until this class ends. Students work at very large tables, standing, or propped up on stools bent over their work, or chatting in low voices to peers about the paper before them. Some students crawl onto the counters along the front wall of the classroom, getting up high enough to hold their paper against the glass of the windows - an impromptu light box - to transfer the patterns they have created.

These students wear uniforms of the school, and, as is typical of this early adolescent age group, tend to cluster in gender-specific groups. Most faces are white, or Pakeha, in this room, and visually, one would identify only a couple of students as indigenous Maori or Pacific

Islander, and a few others as being of Asian heritage.

The students are working with Te Koru, shapes from Maori tradition that are the foundation of patterns that have been used decoratively, as canoe carvings, interior carvings or in tattoo art, for many generations. They are creating pastel paintings that draw on four specific shapes in this lesson, combined into their own, vivid designs. The teacher, Aruhe's, directions of the steps to be followed are on the board, and I see students refer to that sequence throughout the class period. It is obvious that some students work quickly and have specific ideas and plan for execution. Others look around them, examining the work of their peers, making adjustments or judging their efforts based on what they see, clearly incorporating the ideas and thoughts of others into their own creations. Still others have begun far more intricate designs that will require time outside this class session to complete. I watch Aruhe move among students, answering, advising, supporting. At one point, she quickly shifts design elements for a Tongan student in the class, helping the student utilize symbols of his own heritage in the work.

At a later session, I approach students, who have come to accept my presence in their class, asking as they work: "This design: Aruhe gave you directions. How much of what you have created is yours, and how much is her ideas?" The answers come quickly: "Mine is kind of original because I tried to think of it myself." or "I wanted to do something different from the others." and " It's all mine, actually. The painting gave me some inspiration." I see Aruhe's curricular content clearly addressed in this work. I also see the student's total immersion in the task before them, and complete sense of ownership of the work they have created.

Figure 5.3 Student creating te koru

Figure 5.4 Student creating te koru

Chapter Five: The Experiential Modalities of Creativity

> Not only do the arts foster a set of transferable academic competencies such as creativity, intellectual risk-taking, or the ability to see multiple solutions to a problem, but arts-rich curricula also appear to enhance a student's likelihood to self-identify as a "learner." Within this frame, the arts are not only learned, they help constitute the process of learning itself (Wakeford, 2004, p. 102).

In Chapter Five, learning as described by Wakeford (2004) above, is examined with the more nuanced description of creative process, exploring the specific expressions through which these creative processes occur at the research sites. Specifically, what may be said about the learning of traditional arts that is more foundational? Is this pure mimicry, holding no personal creativity, neither interpretation nor improvisation? Or does this learning hold an invitation for creativity, personal creativity felt by students and expressed in their responses to my questions about whether the work they had created was an execution of teacher directions, or their own ideas: "I wanted to do something different from the others." and " It's all mine, actually." Within such experiences, is there capacity for legitimization of the ways students experience and make sense of the world?

Referring to the dual purpose arts integration model, further refinement of the definition is included in this chapter, utilizing descriptors of the creative process compiled from the research literature. These descriptors are then used as an analytical lens for the actions recorded in the

data. These creative expressions are then refined further by use of the three stations expressed on the Experiential Modalities of Creativity continuum described in Chapter Three (Figure 3.3), and employed for further analysis at each of the four research sites. The second of the site descriptions precedes this chapter, a piko providing a contextual portrait of the visual arts classroom study of Maori Te Koru (site M-TK). The chapter itself begins with a discussion of the data gathered at that site and its relevance to the research questions. While this site is highlighted in relation to the descriptors of the creative process and the modes on the Experiential Modalities of Creativity continuum, the other sites are then examined to lend further insight. This plaiting - laying strand over strand - harvests the range of experience that the four sites provide, while still allowing for the intensity of descriptive portraiture.

Arts Integration: A Multi-Modal Model Based in Duality and Creativity

Arts integration, as has been noted here, and described by Bresler (1995) and Davis (2005), exists both structurally and functionally in a range of capacities in modern education. Relying on the earlier definition provided by the Kennedy Center, that which is categorized by Bresler as Co-Equal, and Davis as Art-Based, calls for a duality in arts integration. This duality requires the simultaneous undertaking of arts objectives and other content area objectives.

Specifically, the Kennedy Center definition calls for duality in this way: "Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both" (Kennedy Center, 2011). Pragmatically speaking, all engagement in traditional arts experiences possesses a duality: these experiences have students engage in both cultural and arts experiences. Engagement in traditional arts may or may not satisfy the criteria

calling for the meeting of "evolving objectives in both" (Kennedy Center, 2011). It would be up to the teacher to structure the experience for such a purposeful outcome.

This same sentence in the Kennedy Center definition also stipulates that students be engaged in a creative process, calling not only for interaction with the form, but something beyond this. Be creative? What does that concretely mean? Were students in the research sites in this study involved in this way? Did the traditional arts experiences seen in the four research sites provide for students to be engaged in creative process, while undertaking learning objectives in both the arts and culture, or possibly the arts, culture, and other curricular content areas as well?

To set up criteria for this question, it is useful to return to the literature cited in Chapter Three in regard to creative process (Robinson, 2001/2011, Eisner, 2002, Sawyer, 2004, Martin, et al., 2006, Root-Bernsteins, 1999), gathering descriptive phrases that might then be used in the examination of the traditional arts experiences directly observed and documented at the research sites. These descriptors can thus serve as analytical codes for examining the data.

Descriptors of the Creative Process:

- generating ideas
- elaborating on ideas
- testing, refining, rejecting ideas
- breaching boundaries between different frames of reference
- grounded in requisite skills and facilities
- solving problems
- meeting learning criteria through open-ended solutions
- collaborative, emergent
- employs the capacity to engage in visual, muscular thinking, mental imaging
- imaginatively recreates sense images, mixing and melding synesthetic imageries
- calls for abstraction, analogization, empathy

In Chapter Three, a continuum was offered proposing a delineation of the experiential modalities of creativity: the embodied, interpretive and improvisational modes. Do the individual descriptors of creative process provided above exist in only one mode, multiple modes, or all modes? In exploring the descriptors that exist in each of the modalities of creativity, is a more nuanced and specific understanding of the creative process as it exists in traditional arts experiences obtained? Remembering that this creative process is the realm of culturally responsive pedagogical practice undertaken in this research, in what ways do these modes of creativity illustrate the process-based components of culturally responsive learning? The relationships between specific creative processes in the different modes of their expression - embodiment / physicalization, interpretation, and improvisation - satisfy the requirements of

culturally responsive learning in ways that are critical to the use of traditional arts in learning.

Arts Integration Based in Duality and Multi-Modal Creativity: A Site Example

To illustrate these overlapping considerations through the learning observed in the study of Maori visual arts, data pertaining to each of these layers - the experiential modalities of creativity, the descriptors of creative process and arts integration - is provided. Primary data follows this description, providing further evidence of assertions made.

It may be said that the dual purposing of the arts experience at this research site is deep and authentic - the learning satisfies the Kennedy Center's definition of arts integration calling for "a creative process which connects an art form and another subject area and meets evolving objectives in both" (Kennedy Center, 2011). As the students work with the creation of designs based on several Te Koru symbols, the connections are natural, the work built on the intentional and specific understanding of patterns and symbols of Maori tradition, and arts learning objectives direct design and execution within those patterns and forms. Creative process is present throughout the experience as well, as students generate, refine, and test their ideas. Boundaries are breached, as students are called on to move between intellectual decision-making in regards to their materials, their capacity to utilize the medium of those materials, and their own emotional expressivity. The pastel drawings they generate hold color, form, pattern - all requiring decision-making on their part, and each of those decisions is filtered through its historical/cultural context as well as the personal context of that student. There is the mental imaging, and muscular thinking that the Root-Bernsteins (1999) describe, as well as collaborative problem solving. They are, as Eisner expresses (2002), engaging in creative problem solving in which specific criteria

are to be met, but the "form the solution is to take is not" specified (p. 160).

In placing the experiences recorded at this site on the Experiential Modalities of Creativity continuum introduced in Chapter Three, Figure 3.3, it is possible to assign different aspects of the learning to all three of the modalities - embodiment/ physicalization, interpretation, and improvisation. Students are embodying the movements and gestures required to execute the shapes and forms of their work, they are interpreting the patterns into their own designs, they are responding to the work of others around them, as well as the sample artist's work provided, mixing and melding imagery to create their own compositions. This last interaction may be described as improvisational in nature.

Included below are examples of the unit planning and design for the Te Koru unit, followed by two examples of student creations and self-assessment of their work within the structure provided. These samples exemplify the dual-purpose, arts integrated aspect of this project, the manner in which this teacher structured the learning so that the form of their expression of their understandings was their own to design, within the structure of the unit of study. They also exemplify the education focus of the learning, within a dominant culture paradigm - curricular objectives and structure are those of the school curriculum, and do not reflect an effort to integrate what may be considered Maori value systems or ways of knowing.

In the first sample below, the Art Unit Plan lists the topic, level and duration of the study, followed by the achievement objective. The Learning Intentions outlined beneath that level include the categories of Understanding in Context (UC), Developing Ideas (DI), Communicating and Interpreting (CI), and Practical Knowledge Elements and Principles (PK). The instructor has broken down the intentions of the learning into each of these categories. This is followed by the

Key Competencies of the work, and finally, the sequence of the work, to take place over ten sessions, and described in terms of the content of each session, resources and materials required.

The second page of the plan, whose upper half is concerned with this particular project, breaks down the same learning intentions of the previous page, Understanding in Context (UC), Developing Ideas (DI), Communicating and Interpreting (CI), and Practical Knowledge Elements and Principles (PK), and offers more detailed and specific information about how these are addressed through the study of Te Koru. The descriptors of creative process, as described in relation to the student work in this unit of study, can be seen within these learning intentions, most prevalently in the Developing Ideas (DI) intention, the Communicating and Interpreting (CI) and the Practical Knowledge, Elements and Principles (PK) intentions. Students are using design *principles* to *develop their ideas* and create an *interpretation* of Te Koru.

This description of the work of this unit of study provides a sense of the manner in which this teacher meets the specific expectations of the New Zealand curriculum. It is also possible to see how her proposed plan for the study calls for each of the descriptors of creative process offered in this chapter.

Art Unit Plan

[redacted] Art dept

Topic	Year 7 Level 3	Duration
The Koru		10 sessions

Achievement Objective
To investigate and increase awareness of koru design, how they are used, viewed and valued in our community, in the past and present times.

Learning Intentions

UC-can use koru designs
-can recognise the use of koru in formal/informal situations, on letter heads, logos, art works, buildings, traditional objects
-is aware of how they were made, viewed and valued.
DI-can imaginatively create 2D & 3D koru designs with a variety of media, paint,clay, pastel,
-can create a mini tukutuku panel

CI-is able to recognise the importance of koru design [emblem of identity]
-can explain and name specific koru/tukutuku designs
-can recognise and pass informed comment art works of specific Maori artist

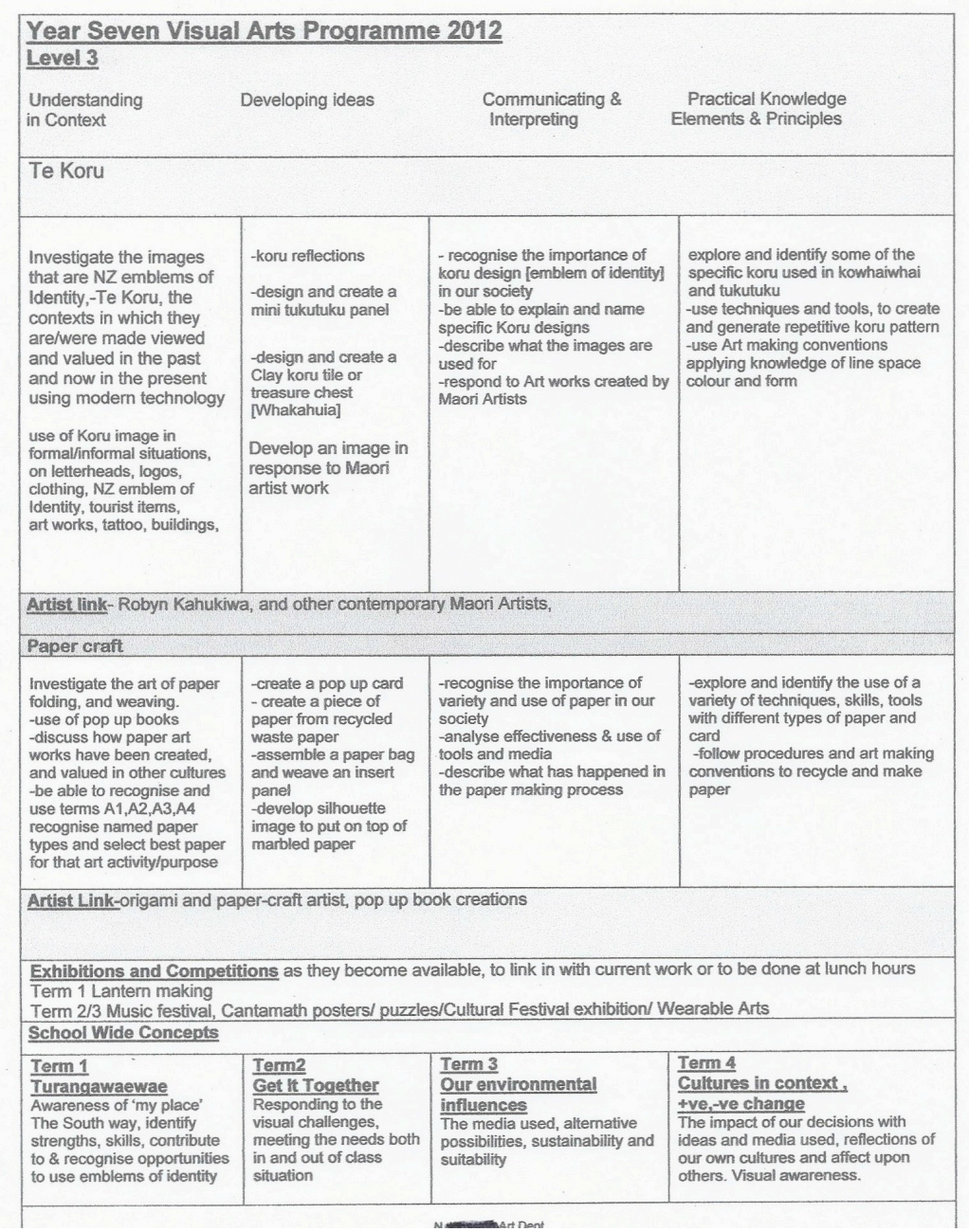
PK- can use a variety of techniques, tools and media to create koru

Key Competencies
Thinking, Making meaning, symbols , relating to others, participating

Sessions	Content	Resources	Materials/Equipment
1	Discuss definitions and characteristics and types of koru. Refer to resources and illustrations on display.	Illustrations, Posters	Work books, pens, pencils
2	Purposes of Te Koru in our culture, Traditional versus Modern, different media available, mixing of media. passing on knowledge Discuss colour options-traditional /modern The use of tools and media to make koru [carving as opposed to painting]	Robyn Kahukiwa Contemporarly Maori Artists	paint brushes
3	Learn how to **draw koru**,- koiri, mango pare, ngutu kaka, rau tawa designs in work books Select design and create a ¼ design to trace over and create a whole image	Example of Completed designs	cartridge paper A3 size Vivid pens/black ink OHP [to trace designs] pastels
4	Outline with vivid pen/ink, Apply colour- give options, limited palette, Colour grading, contrasting, outlining, non traditional colours		Abbotts Clay Paint, Paua shell
5	From observed and copied designs create a **Clay Treasure box** [He Whakahuia Taonga] or **Clay tile** with recycled glass	Carved Wooden Boxes clay containers	Clay tools, newspaper Clay trays Kiln firing
6	Teacher demonstration to show clay rolling and moulding skills-[all works to be named]		
7	After the firing process this may be painted and decorated [lesson10]	tukutuku designs kowhawhai patterns	popiscle sticks, PVA, wool. raffia, needles, card, paint, ruler, pencils
8	**Design and create a mini tukutuku** -design a kowhaiwhai panel frame 4 cm		
9	wide may use a template -paint design -attach Popsicle sticks in the centre		
10	-rule grid approx 1 cm apart, on sticks- select tukutuku design, & mark pattern on sticks in pencil with X, punch holes with thumb tackX stitch wool using large needles Frame finished work **All work to be digitally photographed for evidence of learning Sheet by student.**		

Reflection

Figure 5.5 Art Unit Plan - Page 1



Year Seven Visual Arts Programme 2012
Level 3

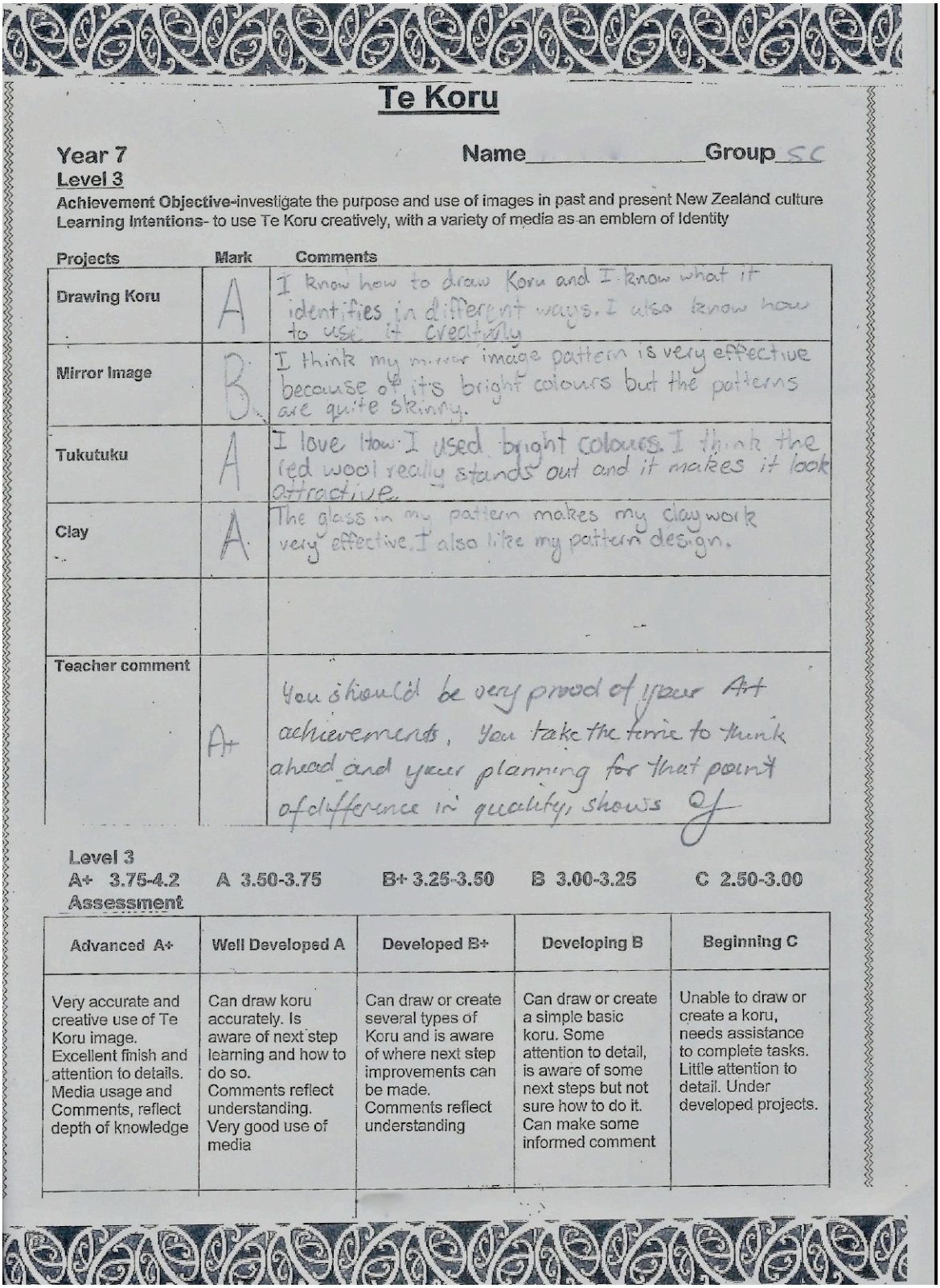
Understanding in Context	Developing ideas	Communicating & Interpreting	Practical Knowledge Elements & Principles
Te Koru			
Investigate the images that are NZ emblems of Identity,-Te Koru, the contexts in which they are/were made viewed and valued in the past and now in the present using modern technology use of Koru image in formal/informal situations, on letterheads, logos, clothing, NZ emblem of Identity, tourist items, art works, tattoo, buildings,	-koru reflections -design and create a mini tukutuku panel -design and create a Clay koru tile or treasure chest [Whakahuia] Develop an image in response to Maori artist work	- recognise the importance of koru design [emblem of identity] in our society -be able to explain and name specific Koru designs -describe what the images are used for -respond to Art works created by Maori Artists	explore and identify some of the specific koru used in kowhaiwhai and tukutuku -use techniques and tools, to create and generate repetitive koru pattern -use Art making conventions applying knowledge of line space colour and form
Artist link- Robyn Kahukiwa, and other contemporary Maori Artists,			
Paper craft			
Investigate the art of paper folding, and weaving. -use of pop up books -discuss how paper art works have been created, and valued in other cultures -be able to recognise and use terms A1,A2,A3,A4 recognise named paper types and select best paper for that art activity/purpose	-create a pop up card - create a piece of paper from recycled waste paper -assemble a paper bag and weave an insert panel -develop silhouette image to put on top of marbled paper	-recognise the importance of variety and use of paper in our society -analyse effectiveness & use of tools and media -describe what has happened in the paper making process	-explore and identify the use of a variety of techniques, skills, tools with different types of paper and card -follow procedures and art making conventions to recycle and make paper
Artist Link-origami and paper-craft artist, pop up book creations			
Exhibitions and Competitions as they become available, to link in with current work or to be done at lunch hours Term 1 Lantern making Term 2/3 Music festival, Cantamath posters/ puzzles/Cultural Festival exhibition/ Wearable Arts			
School Wide Concepts			
Term 1 **Turangawaewae** Awareness of 'my place' The South way, identify strengths, skills, contribute to & recognise opportunities to use emblems of identity	**Term2** **Get It Together** Responding to the visual challenges, meeting the needs both in and out of class situation	**Term 3** **Our environmental influences** The media used, alternative possibilities, sustainability and suitability	**Term 4** **Cultures in context , +ve,-ve change** The impact of our decisions with ideas and media used, reflections of our own cultures and affect upon others. Visual awareness.

[redacted] Art Dept

Figure 5.6 Art Unit Plan - Page 2

Here follows a student assessment and documentation form from this study. Students were to complete this form, along with the grade they felt they had earned in each category.

They attached a photographic record of their creations to the back of this form. The teacher's comments and grades are also recorded beneath the student writing. The bottom of the form has criteria for the grading system. One form is included below, with teacher and student names retouched out. As the pencil-written versions are difficult to read, this form is followed by a table of the responses of three students, and the photographs of their art work.



Te Koru

Year 7 Name _____ Group SC

Level 3

Achievement Objective-investigate the purpose and use of images in past and present New Zealand culture

Learning Intentions- to use Te Koru creatively, with a variety of media as an emblem of Identity

Projects	Mark	Comments
Drawing Koru	A	I know how to draw Koru and I know what it identifies in different ways. I also know how to use it creatively
Mirror Image	B	I think my mirror image pattern is very effective because of its bright colours but the patterns are quite skinny.
Tukutuku	A	I love how I used bright colours. I think the red wool really stands out and it makes it look attractive.
Clay	A	The glass in my pattern makes my clay work very effective. I also like my pattern design.
Teacher comment	A+	You should be very proud of your Art achievements. You take the time to think ahead and your planning for that point of difference in quality, shows Q

Level 3

A+ 3.75-4.2 A 3.50-3.75 B+ 3.25-3.50 B 3.00-3.25 C 2.50-3.00

Assessment

Advanced A+	Well Developed A	Developed B+	Developing B	Beginning C
Very accurate and creative use of Te Koru image. Excellent finish and attention to details. Media usage and Comments, reflect depth of knowledge	Can draw koru accurately. Is aware of next step learning and how to do so. Comments reflect understanding. Very good use of media	Can draw or create several types of Koru and is aware of where next step improvements can be made. Comments reflect understanding	Can draw or create a simple basic koru. Some attention to detail, is aware of some next steps but not sure how to do it. Can make some informed comment	Unable to draw or create a koru, needs assistance to complete tasks. Little attention to detail. Under developed projects.

Figure 5.7 Art Unit Assessment Form

Projects	Mark	Comments
Drawing Koru	A	Student #1: I know how to draw koru and I know what it identifies in different ways. I also know how to use it creatively.
	B+	Student #2: I understand the meanings of the koru.
	Nothing entered	Student #3: Korus are New Zealand's elbem (emblem, sic) of identidy (sic). Iam proud Iam part of that. Ican draw them proper ly.
Mirror Image	B	Student #1: I think my mirror image pattern is very effective because of its bright colours but the patterns are quite skinny.
	B+	Student #2: The patterns have some meaning I didn't know about before.
	A	Student #3: I learnt how to do korus correctly and how to reflect drawings.
Tukutuku	A	Student #1: I love how I used bright colours. I think the red wool really stands out and makes it look attractive.
	A	Student #2: I did the stairway of knowledge pattern because without knowledge we don't succeed.
	A	Student # 3: It was really fun and I learnt how to place the wool.
Clay	A	Student #1: The glass in my pattern makes my clay work very effective. I also like my pattern design.
	A	Student #2: Better use of glass on the koru
	A+	Student #3: I learnt that I need to keep my glass little or it will qo over my clay.
Teacher Comment	A+	Student #1: You should be very proud of your art achievements. You take the time to think ahead and your planning for that point of difference in quality shows.
	Nothing entered	Student #2: You think a lot about possibilities. This is a great record of your achievement. Well done.
	A+	Student #3: I am impressed with the way you look to add on details that make this work yours. An excellent record. Well done.

Figure 5.8 Art Unit Assessment Table

Figure 5.9 Student #1 Te Koru Artwork

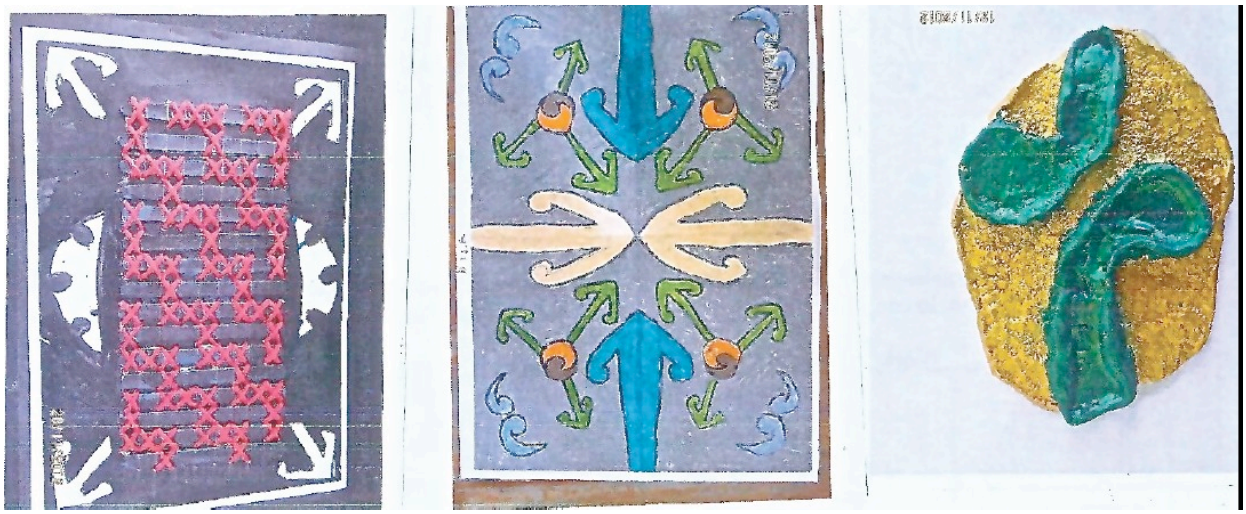


Figure 5.10 Student #2 Te Koru Artwork

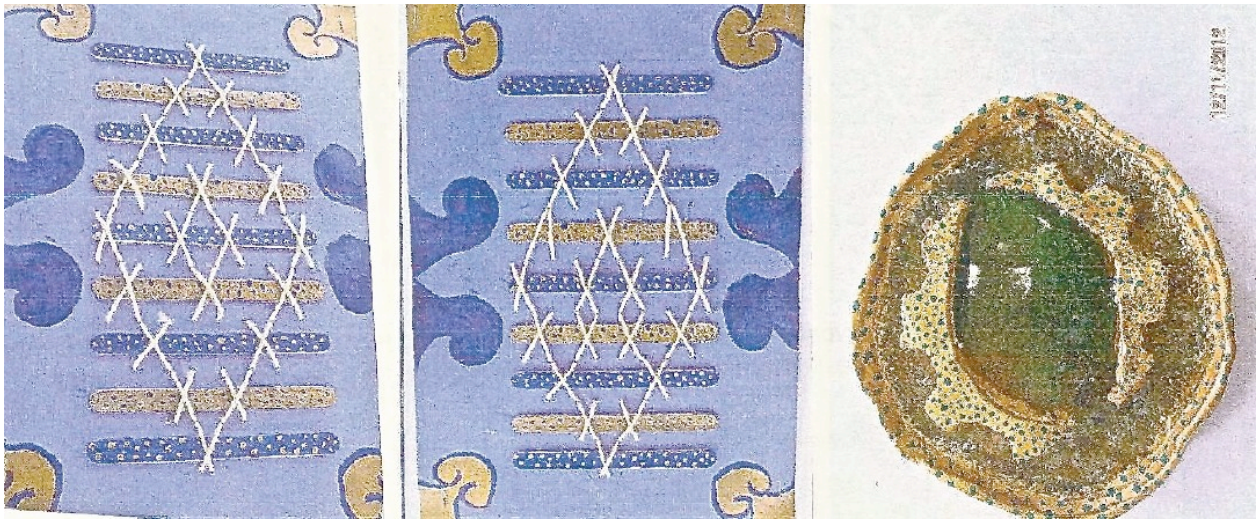


Figure 5.11 Student #3 Te Koru Artwork

Raranga: The Sites Interwoven

Analysis of the Creative Processes

To move beyond the visual arts unit of study of Maori Te Koru, and examine the school site M-WH, there is less clarity about the ways in which both the descriptors of creative process exist, and the experiential modes (embodiment / physicalization, interpretation, improvisation) that are at play. In order to clearly discuss the descriptors, they will be italicized here. As stated by the teacher, Kaiwhakako, from the outset, this was a beginner's class, and as such, much more prescriptive. In many ways, the work Kaiwhakako undertook with her students was directed toward meeting the descriptor that calls for *grounding in requisite skills and facilities*. It is logical that any art form, traditional or otherwise, exists within certain expectations for foundational skills and capacities. It follows that these foundational capacities must be acquired in the early stages of engagement with that art form, and, as is true across all art mediums and forms, there is an expectation of continued skill development throughout the life of the artist. That is largely what took place at this site, and what Kaiwhakako describes in the excerpt from an interview:

> In the early stages, places for pukana (the wide opening of the eyes) may be specifically directed, but if it's to be done right it must come from in here (she points to her heart) rather than the teacher. This is the step into Te Maori, the Maori world, for kids that didn't grow up with things Maori. They start from somewhere and they grow. (Kaiwhakako, Maori song and dance teacher)

However, other descriptors of the creative process were visible in some important respects. A number of Maori songs (waiata) were taught, for example, for which Kaiwhakako

used guitar, as is frequently done in Maori traditional singing. There are potential harmony parts in these songs, and Kaiwhakako invited the group to divide into two groups, one to sing the melody part, and the other to sing a harmony part. A smaller group moved to one side, self-selecting to sing the harmony part, and Kaiwhakako continued to sing the melody line of the song with the larger group. The harmony group worked to find their harmonic line to sing, but without direction from Kaiwhakako. She simply let them "find" a workable line. As a music educator, I was fascinated by this approach. In modern music educational pedagogy, the teacher always teaches harmony parts, through a fairly prescribed process. The prescribed line is played or sung, in sections, with singers singing a section repeatedly as demonstrated. The pieces are methodically put together as learned, until singers have their part learned. As a folk singer and rock band singer, I had also experienced "finding" a harmony line as an individual, singing with others, trying out possible harmonies, and settling on one that worked. In my own experience, one never undertook to do this without some level of expertise to do so. But unlike my singular efforts in these situations, this was *collaborative* - the group was working to "find" one common harmony line: a group of young people, with no known history of skill or experience in producing harmony, "finding" a line together. My field notes recorded my opinion, and admittedly, my expectation for the result of this effort, that students were not successful. The harmony was mostly, to my ears, harmonically wrong at worst, or "out of tune," at best. But Kaiwhakako was encouraging, and did not, at any point, offer a solution to their musical inquiry, or indicate that their attempts were less than successful. The next time I heard this group work on the harmony for that same song, I was struck by how much improvement was shown. Again, Kaiwhakako did not offer any recommendations, or possible choices for lines that might blend

more effectively. She did offer information about her own process for finding harmony within the notes of the chords on the guitar, but did not assist students in using this technique. It was simply offered informationally. Subsequent deconstruction of the lesson through watching the video recordings led me to the conclusion that I was seeing this teacher extend complete trust in the students' capacity to come to a suitable solution. She was allowing the solution to *emerge*.

Here is a sample of her instructional style, during the first session that I was present in the classroom:

> *"Shall we give this a go, with our harmonies? Do you want to move into your groups?"* (Kaiwhakako posts lyric sheets on the wall, students self-select and position themselves in the harmony or the melody group.) Kaiwhakako, looking at the group that will be singing harmony: *"You guys are super loud, so you guys* (looking at the group that will be singing melody) *have to sing up real, real loud, you guys on the melody.* (A student calls out, "OK!") . .... *Is that everyone singing harmony? That's OK. We've got very strong singers here, so let's have a go. Toru, whā! (3, 4!)* They begin to sing. As they sing, Kaiwhakako calls out, "*Nice!"* and "*Sing it loud! Nice!*" When they are finished, she comments: "*You sound fantastic! It was just a really good balance. You sang nice and strong, and listened to each other as well, and that's an important thing. Well done*!"

Since sequentially, this was the first research site that I had visited, I found this interesting, but had no larger frame within which to place this experience. As the research progressed, however, I was to see this type of instructional style that had the instructor set up the situation within which students were to find their own best way of solving the problem before them, of executing the performance of the art experience as they determined, at every site. I was to hear of this process from the director of the Oneida arts program as well, as she described the teaching of dance leadership by an Iroquois elder, who required participation, offered no

criticism, and trusted students to come to a viable method of executing the task. Like me, she related her surprise at how this methodology was more successful than other, more directive teaching she had observed. Neither of us would have expected that students could generate more successful work with teaching strategies that were so minimally facilitative of the processes.

Returning to the descriptors of the creative process, this music lesson met the criteria for the descriptors in many respects, most strikingly in its *collaborative, emergent* qualities. There was also extensive *idea generation, testing, refining, rejecting ideas* that the students collectively determined to be less successful, calling for any applicable *requisite skills and facilities* students possessed. It allowed for student ownership of work, as the work is more purely student generated, than if students had reached a successful outcome as defined by the teacher.

This quality of trust in student capacity to successfully meet the requirements of the work before them seen in multiple instances as described here, is a concept that has been explored and researched by Sugata Mitra, who has studied what he has termed "self organizing systems of learning" (Mitra & Dangwal, 2010), comparing the results of collaborative student learning through technological resources with only adult support that is not content specific, to more traditional instruction. Learning that takes place in this way relies heavily on creative process as held within the descriptors listed earlier in this chapter.

Analysis of the Experiential Modalities of Creativity

But are these arts experiences improvisational? To relate the creative processes to the experiential modalities of creativity, it is possible to ascertain that much of what these students undertake falls within the descriptors of creative process that speak to the *grounding work in requisite skills and facilities*, what might be termed physicalization / embodiment. The visual art

student acquiring familiarity with the forms of Maori symbology, exploring what manipulations of those forms are allowed and disallowed, is establishing foundational skills upon which more complex work might be based. In this particular scenario the student is becoming familiar with parameters that exist both in the traditional art form, and in another area of learning, the visual arts, when she gains familiarity with the medium of pastel. We see the creative process happening on two levels, with both the traditional arts and arts education instruction. Both of these might be embodied learning, but even in this early stage, our young artist must *generate, refine and reflect on her ideas*. She must *solve problems* of the medium. This was well illustrated when some students in the visual arts class were led to work with ink rather than pastel, given the finer quality of their designs, for which pastel was too coarse. So these experiences reflect a physicalized or embodied experiential mode of creativity that is often interpretive, and occasionally improvisational in nature.

The visual arts are less typically described as improvisational, but if we adhere to the strict meaning of the word improvisation (from the Latin improvisus, unforeseen, or without preparation), there is data to support that improvisational experiences occurred at this site. When students share their work with one another, take ideas and adapt and modify them to fit their own vision for their work, this is an expression of the improvisational mode of creativity.

Turning to other sites for further opportunities to examine data for evidence of experiences illustrative of this range of experiential modes of creativity, the second Christchurch site provided data for this purpose. At the M-WH site, the described dance and singing experiences certainly were also, as described by Kaiwhakako the teacher, engaged in “grunt work,” her description of the foundational level of the work these students were undertaking.

Again, the acquisition of requisite skills and facilities was the goal, and this would again qualify as physicalized and embodied types of creative process. But the experience was not limited to this type or mode of creative process. The students also engaged in interpretive modes, deciding as individuals where they would use the pūkana or whetero (facial expressions used for emphasis) in their haka (dance). Kaiwhakako did not specify these choices for the students, and did not work toward some group - held rendition of when these expressive tools were used. Students drew on their own interpretations of the meaning, and decided as individuals where such emphasis served their rendition of the dance. More improvisational were the harmonic lines that collaboratively emerged in the singing of the waiata. Their sense images were employed to settle into a harmonic line that met some personally defined sense of "right-ness." The experience of singing in tune, of opening one's mouth and having a sound that matches what has been imagined, calls on the creation of sense images. There is a specific sensation that goes with a particular pitch or a particular tone quality. This sensory imaging is one of the descriptors of creative process. This was imaginative work, calling on a physical expression of understandings and ideas, reaching solutions to the challenges encountered based in some unspoken criteria - meaning-making in expressive form.

As had occurred at the M-WH site, I was warned by my host at the Hawaiian school that their efforts were toward student replication of what they were shown, not improvisation. And indeed, the Hawaiian site had a surprising emphasis on standing and chanting, at all grade levels. Students would chant, in Hawaiian language, for long periods. Sometimes they stood in rows by gender, sometimes by class. Sometimes faculty stood in rows in front of students, who were also in rows, for extended periods of chanting. Each day began with this, and certain classes- music

or cultural studies - also included chants. Hula practice was also done in lines, with specific gestures and movements practiced and learned in a prescribed manner. Certainly, it did not appear to be improvisational in nature, and yet, once again, there are elements of the descriptors of creative process. These would include the expected foundational *skill acquisition*, but also moved into *breaching of boundaries between different frames of reference* - text and physical embodiment, movement between dominant and Hawaiian cultural boundaries, the capacity to *recreate sense images*, and *visual, muscular, abstract thinking*. This was well illustrated when first graders undertook the hula described below:

Uē Uē Mai 'O Ka Lani

Uē uē mai 'o ka lani lae	(The heavens weep,)
E ola i ka honua lae	(Giving life to the land.)
Ua Nāulu	(The Na'ulu rain,)
Ua Kipu'upu'u	(The Kipu'upu'u rain,)
Ua Kanilehua lae	(The Kanilehua rain,)
Ua nihi pali loa lae	(The rain that creeps toward the pali,)
A'ela i ka nahele lae	(This is our story of the tears that fall from heaven.)

The instruction for this hula begins with Kumu Hoapili working with students to straighten lines and distribute themselves evenly in the space. Questions and answers then take place directed toward the subject of the kuleana, the responsibility of the work they are about to do as illustrated by this exchange:

Kumu: What is our kuleana?

Student: Dance.

Kumu: That's our job, right? So, we have to focus on our job. Now, we all know what our

kuleana is, let's do it! Ready?

There follows several lines of Hawaiian language directions regarding the positioning of the body, making sure backs are straight, knees bent, and then straightened, and hands on hips. Kumu Hoapili strikes the gourd drum three times, and calls out the Mau ko ko! to begin.

As students chant and move to the hula, Kumu Hoapili directs, calling for movements that describe the words of the chant. The shape of the hand must reflect the beautiful flower, and then it being plucked, the arms that move across the body - "*Where's your forest*?" - the strong, fast movement, which the students obviously enjoy for its power, describing the "warrior rain," the hands to the mouth depicting the end of the telling of the story. This experience is ripe with symbolic meaning, metaphor and physical expressivity, the symbolic creativity that is described in Chapter Three and advocated in learning settings by Gaztambide-Fernández (Gaztambide-Fernández, 2013, p. 227).

Returning to the continuum expressing the experiential modalities of creativity, it is true that these expressions exist predominantly in the embodied, physicalized modes of creativity, but there are interpretive qualities in the personal expression of the hula gesture, or the vocal quality, stance and projection of the chant. It would be more difficult to find qualities of creative process that one might define as improvisational, as my host predicted, but with a more complex and textured view of creative process than the narrow expression that improvisation provides, there is still much creativity at the center of the traditional arts experiences at this Hawaiian school. The processes employed in the chant and hula foundationally require that students embody the learning. That descriptor of creative process exists in all experiential arts learning. But this descriptor must exist in tandem with other descriptors, or it is simply skill acquisition. The

interpretive capacity of the hula and chant as recorded at the Hawai'i site always relies on a number of the described qualities of creative process, particularly such aspects as *mental imaging, sensory image-making*, and *abstraction*.

In addition to the processes engaged in by all of the learners at all of the sites, there is a quality of the physical expressions of song, movement and chant that is quite "earthy." These attributes of the voice and movement carry a sense of strength and power in their execution. The vocal sound is produced in the body, the belly, the center, rather than what is sometimes called "head voice." It is not light, or tentative, but is created with full breath and strength. There is little dynamic range, as songs are sung in full voice, loud and firm. The movements, particularly in the Oneida and Maori traditions are intentional and more abrupt in quality, firm rather than tentative. The Hawaiian movements for hula are more gentle, but still grounded on flat feet that reach, caress and meet the earth with a sense of connectedness. No direct instruction was observed that indicated that these attributes were desirable in the work. The teachers simply modeled this, and students replicated what was seen and heard.

These attributes may explain some of the appeal the traditional arts seen in these settings have to the youth. I did not see a reticence or embarrassment on the part of the learners about undertaking these songs, dances and movements, as might be seen in the typical US classroom with students of these same ages. Boys casually moving their hips to the "ami" movement of the hula, a hip rotational movement, in Hawai'i, teenage dancers emphatically stamping and spinning in the social dance of the Oneida, and elementary age students in Christchurch using full, strong voices, stamps and slaps, with direct gazes at the adults before them, all illustrate a comfort with the physicality of these expressive forms. There is more comfort in the use of their bodies

overall. I would anticipate giggling and other apologies or refusals on the part of students in many US classrooms that I've visited that are not familiar with these art forms. In Hawaii, on the Oneida reservation, and in the Christchurch school classroom where Maori dance and song were being learned, there was a sense of "claiming" their space in the surrounding air and space for their expressive offerings, a joyfulness in this declaration of power and agency. This aspect was not an undertaking of this research, and the research herein does not provide conclusive evidence regarding this. It does provide further questions about the validity and reason for this perceived difference.

In the American dominant cultural paradigm, children have historically been seen as subservient, with clear adult authority. Indeed, it was the late 19th century before this began to change, when, according to Steven Mintz, childhood as we know it today, was "invented" (Mintz, 2004, pp. 75-93). While this is far from true of contemporary American familial structures, vestiges of this historical legacy are clearly present in American culture. These traditional arts experiences reflect a different cultural attitude towards children, however, including a physicality that is less encumbered by western European attitudes of denying the physical. The present-day impact of this western European legacy is discussed by Grumet (2004) as follows:

> We struggle to address the ancient tension between knowing and feeling inherited from centuries of celebrating the triumph of rational thought over fantasy and superstition. We are haunted by the ambition to escape working class immersion in manual labor, an aspiration that idealizes and dissociates thought from the sensuous, physical act of making things. (Grumet, 2004, p. 74)

The Oneida site shared these more physical qualities of instruction with the M-WH site in

Christchurch. The forms were demonstrated, but even in the most basic, beginning stages of learning, there was not a sense of the prescriptive. Students were reassured that their own version of the dance was not only acceptable, but appropriate: "There is no right way... The bottom line is you are showing the Creator that you have a healthy heart, and that you are thankful for the body you've been given, and you're going to dance as hard as you can because you're going to feel that good feeling" (Skenandoa, Oneida dance teacher). Or from this same Oneida teacher, "So everyone does it differently; you don't have to feel bad if you're not doing it like someone else." This instruction has the learner "stand by" the teacher, learning from observing rather than direct instruction. In many ways the same trust highlighted earlier in the M-WH site is exhibited, trust that the learner has the capacity to learn, and will reach appropriate and successful versions of the work being embarked upon.

Some of this trust in learning appears connected to a much more foundational valuing of children. ("children are born wonderful... and they are gifts to our community...." (Genessee, Oneida language teacher)). Both Oneida and Maori teachers spoke directly to their belief that children are gifts, and must be honored. Genessee states, "Within our culture, everybody is said to be put here for a very important reason, and we are each given a very special, important gift. As adults, we are put here to help them (children) realize and nurture those gifts." So there is a belief that the choices children make, and the way that they learn, is part of their natural capacity to find this reason. No one can do that for them.

This philosophical stance undergirds the patience and trust exhibited with children. They are expected to learn things at the "right" pace (as only they can determine), and in their own way. By extension, students have their own way, but this individual vision is not individualistic

in the way that Banks describes overall American individualism, the prioritization of the individual (Banks, 2010, p. 9), which suggests that the individual's wants, needs and desires take precedence over those of others. Genessee states that she wants her students and her own children to feel 'human,' that "They have an important role, but no more important than others." Concepts of responsibility come into play here as well, with a sense that it is the responsibility of the child to self actualize, but to do so is important because of their responsibility to the community. Genesee further describes this philosophy:

> Those gifts that you have are gifts you gained because of the community around you and who your community is... So just as much as our community is dependent on our children, who we are as human beings is dependent on our community. And that community extends further than human beings. It extends into the animal world, the plant world, the spiritual world, and all those different worlds.

It was one of the most prevalent aspects of the research in all of the "tradition primary" sites, that responsibility was emphasized so many times, in so many situations. Clearly, this placement of student in relation to community has bearing on the way that teaching is undertaken. It contains and cradles a freedom defined by "other." It also underscores the relational aspect of culturally responsive learning that was emphasized in both the Te Kotahitanga project in New Zealand (Te Kotahitanga, 2013) and the research literature as described by Hanley and Noblit (Hanley and Noblit, 2009).

The research question asks if these interactions provide a culturally responsive context for learning wherein students interact with teachers and others in ways that legitimize how they

experience and make sense of the world. The research here has indicated that the criteria for culturally responsive pedagogy is met through these undertakings. But does the context of the traditional arts experience serve to legitimize how students experience and make sense of the world?

The word legitimize comes from the Latin *legitimatus* (Barnhart, 1995, p. 427), meaning to make lawful, genuine, or real. Newer meanings include validation, sanction, endorsement, approval or support. The process-oriented focus that has been chosen as the central feature of this research, a subset of culturally responsive pedagogy and arts integration practices, serves to express understandings through imaginative, creative processes. This chapter has examined the processes recorded in the research through descriptors drawn from the literature regarding creativity, providing concrete characteristics with which to assess the data. These were the Descriptors of the Creative Process. These descriptors were employed to meet our definition of dual purpose arts integration, and the creative process-based aspect of the definition of culturally responsive pedagogy. The descriptors were then applied to a continuum offered here to provide a more nuanced understanding of the modes of creative expression, and positioned here as the Experiential Modalities of Creativity (Figure 3.3). These modalities provided for a more inclusive understanding of creative expression, embracing the embodied/ physicalized expression, as well as the interpretive and improvisational. All of these processes serve to "make real," or give physical form and validation to student understandings and experience. They fulfill the definition of legitimization, and thus an important aspect of the main research question, which seeks to understand how the interactions with traditional arts create a context for learning that legitimizes student experience and meaning making.

As Eisner states, students are engaged in problem solving that meets learning criteria through open-ended solutions (Eisner, 2002, pp. 160-161). As teachers, when we structure learning this way, the very structure acknowledges the weight and value of student meaning-making. When students then express their understandings in this way, there is a hybridization of their experience and their creative selves, resulting in outcomes that exceed the mere understandings of information. Their understandings become metaphorical, symbolic, and personal. In this way, these understandings extend far beyond the boundaries of the subject matter being studied. They become conceptual understandings that might then transfer to other arenas of learning. They begin to hold the synesthetic capacity to enlighten other arenas of inquiry. The personal is inextricably linked to learning. There is the personal and the life of the collective in these hybridized expressions, what Bhabha and others have termed the third space (Mitchell, W.J.T.,1995, pp. 80-84). While Bhabha discusses third space as a productive political space created beside a dialectic of controversy, the third space described here is created by the entrance of the interpretive, figurative forms of the student, existing alongside the traditional information to be learned and the traditional ways of undertaking that learning.

In this scenario, the third space holds the capacity for the legitimization of the student. The student's thinking and understandings contain the work, producing open-ended solutions to the problem at hand, and the capacity for translation into applications beyond the context before her at that moment. The student's experience and interactions are positioned in the framework of classroom learning in a way that acknowledges their worth and importance. When traditional arts are employed as a framework for creative processes for learning, student experience and meaning making are encoded with the symbols and expressions of the personal. Legitimacy is provided in

this interaction and moment. Learning is both the content and the student herself.

The four findings chapters, Chapters Four through Seven, each work to illuminate a theme that has emerged in the research process that serves to contribute to an understanding of the complexities held in the research questions. Thus far, Chapter Four has examined how the requirements and expectations held for traditional arts in learning settings create tensions and pressures that inform their enactment. This chapter, Chapter Five, has analyzed the creative process held within traditional arts, offering a continuum for the more specific understanding of the experiential modalities of creativity as recorded in the data from the sites. The upcoming chapter, Chapter Six, undertakes to explore the temporality of traditional arts experiences, how they serve both to engage students with the past, while providing for the creative processes that move the experience into the present and future.

Piko # 3: A Contextual Portrait – O-SD

The northern US in January is challenging for a Southerner, as I am from the warmer climates of the southeastern US. I carefully drive through the ice and snow of this land located in the northernmost parts of the middle of the US. The daily high temperature has been reaching only around zero degrees Farenheit, or into single digits at best, during this time (about -17 to -15 degrees Celsius). I imagine the people who lived in this part of the US during times long past. It is beautiful country, no doubt, with lovely woodlands and pristine waters. But the winters are extremely cold. How did they survive?

I make my way to the offices of the Oneida arts program, where the director who has agreed to host my visit is located. On the way, I pass the entrance to the huge casino owned and operated by the Oneida tribe. The casinos are a major income producing enterprise for the Oneida, and the profits fund many services for tribal members, including medical care and care for the elderly, as well as a small amount of direct income for those with documented tribal affiliation. They also fund college expenses for Oneida youth. One of the more important uses of these funds is to buy back land that was lost during the era of allotments, when the US government parceled out land to Natives, and then imposed taxes that they could not pay (Indian Land Tenure Foundation, 2013). As much as 90% of the land was lost during this time, and the buy back is an ongoing effort. "...the General Allotment Act caused Indian land holdings to

plunge from 138 million acres in 1887 to 48 million acres by 1934 when allotment ended" (Indian Land Tenure Foundation, 2013).

I am slightly surprised at the appearance of the buildings as I approach. I had been told that this group of buildings was once a Catholic abbey, and the specific building a space where unwed mothers were housed. The buildings are low, one story spaces, constructed of brick and concrete blocks. They are utilitarian, not aesthetic structures. My host is gracious, showing me around the spaces in this site. The rooms are plain, but provide for the many functions accomplished here. There are writing and textile spaces, as well as open rooms where song and dance are practiced, and places that can be used for shared meals.

She tells me about the difficulties of documentation of the Oneida language, that there were, historically, two different versions of the written language created, both problematic. Consequently, there has never been consensus on the written language, or its wide use. She also shares that this geographical area has only one surviving elder who is a fluent Oneida language speaker. While there are larger groups of Oneida in Canada and New York, it presents a challenge for the tribal schools in this area that offer language classes for students. Teachers that are fluent speakers are simply not available. All classroom interactions are conducted in English. And, as an American Indian artist reminds me during my time here, there are no translations that are specifically accurate for some ideas.

My host takes me to the tribal school, and I am astounded by this structure. The large, low building hugs the land, and is elevated on a slight rise overlooking the surrounding land. It is constructed in the form of a turtle, with big turtle eyes. I am struck by the complexity of the structure, with its curved walls, and find myself considering the engineering challenges of

constructing such a building. There is extensive ornamentation on the exterior of the building, including wampum, which held treaties and agreements, and beading patterns, which were used as memory devices. Inside, tile work emulates basketry patterns, and wampum and beading patterns continue throughout. At the intersection of hallways inside, the four directions are represented through the structure, and there is a very high, domed ceiling. This is meant to express the Oneida story of the first woman's descent, when she landed on a turtle, and the animals dove down into the surrounding water, bringing up the soil that made the earth as we know it. There are other creation stories also told through painted wall tiles throughout the school. As a storyteller myself, I have come to the sense that everything is story. This structure affirms that sensibility, as it embodies the valuing and positioning of story as central to the Oneida people.

Passing a doorway, the singing teacher is leading teachers in Oneida songs. They sit on the traditional two parallel benches, facing one another, and they sing, accompanying themselves with shakers and the drum used by the teacher. They sing long phrases of vocables, with lead sheets in front of them to support their use of the vocables. They sing in vigorous, straight-toned voices - using a body placement of the voice, pushing the breath more forcefully so that there is no vibrato. There is no use of varying dynamics, but the tempo clearly switches at specific points. When one song is finished, the teachers speak briefly and quietly about what they have done, and another song begins.

Chapter Six: Tensions of Past and Future

Barberry writes, regarding Théo, a child adopted from a Thai fishing village, now living in Paris:

> Théo might want to burn cars someday. Because it's a gesture of frustration and anger, and maybe the greatest anger and frustration come not from unemployment or poverty or the lack of a future but from the feeling that you have no culture, because you've been torn between cultures, between incompatible symbols. How can you exist if you don't know where you are? What do you do if your culture will always be that of a Thai fishing village and of Parisian grands bourgeois at the same time? ...So you burn cars, because you have no culture, you're no longer a civilized animal, you're a wild beast. And a wild beast burns and kills and pillages. ...I asked myself, what about me? What is my cultural problem? In what way am I torn between two incompatible beliefs? And in what way am I a wild beast? ...In the end they too have magical beliefs, the beliefs of primitive people, but unlike the Thai fisherman, they can't accept them, because they are rich- educated-Cartesian-French people." (Barberry, 2006, pp. 252-253)

In her 2006 novel, *The Elegance of the Hedgehog*, Muriel Barberry describes the inner conflict experienced by Théo, a child from a Thai fishing village, living in Paris. She paints a dramatic picture of the potential result of the disconnection felt by Théo between the beliefs and symbols that constitute the cultural systems of his youth, with those he now experiences as a resident of Paris. She has dramatized the conflict and outcomes of that disconnection, but the fact

that humans respond emotionally to the conflict felt by living between value systems, within cultures that have radically different symbolic systems and beliefs, wherein there is not space for the present to somehow include and embrace the past, is supported by research. Liu et al (Liu et al., 2014, p. 60), for example, tell us that attitudinal support is "constructed through contestation and debate generated by, filtered through, and linked to historical representations." Barberry speaks to the attitude of the Parisian characters that would define the symbols and beliefs of the Thai fishing village as magical or primitive compared to their own, but she has her narrator acknowledge that the difference is not that the "cultivated" Parisians don't have such beliefs, but that they won't acknowledge them. For Théo, there is not a place for the person that he is becoming to contain both the past and the future. There is a disconnect in what is valued, acknowledged and accepted in the two cultures, and Théo is the unfortunate victim of the tension of living in a place where his own beliefs are not valued or accepted.

The disconnect that exists in relation to the integration of the past into the present and future as described here by Barberry, is also a factor for the Oneida teachers and students described in the preceding contextual portrait. These tensions of past and future are the focus of this chapter, Chapter Six. Chapters Four and Five have begun the process of laying in the weft threads of the weaving - a story tapestry - that includes the colors and textures the research sites have provided. The first chapter in the Findings and Discussion section, Chapter Four, examined the requirements, expectations and actualities of the traditional arts in the classroom, and specifically the way in which these pressures have come to bear on the research sites themselves. In Chapter Five the modes of expression of creative processes were examined - embodiment, interpretation, and improvisation. Chapter Six brings further specificity to this tapestry,

encountering tensions of past and future as they exist at the sites. How do traditional arts experiences contain and hold both the past and the future? How do these tensions exist at the research sites, and what aspects of learning are both supported and limited by their use?

In this chapter I track my own evolutionary path through the temporality of the traditional arts, including the examination of my own positionality in reference to these hybridized forms that are created as students and teachers interact with traditional arts in the learning setting. This is a shifting frame. I do not find resolution or develop surety in the appropriateness of different hybridizations. However, through examination of theories of hybridization and enactments at the research sites, choices become clearer in their forms, goals, and capacities.

Betwixt and Between: Excoriation of Worlds

As exemplified by the very structure that contains the Oneida tribal school, the stories of this tribe are central features of what is valued and important to convey to their children. Song is likewise integrated into the structure of the school. There are music educators on faculty here, not Oneida, who teach the typical classes of chorus, band, and sequential music instruction from the western European tradition. But there is also an Oneida singing teacher, who meets with students weekly, and a culture and language class that meets daily. As has been stated earlier, the original emphasis of the school was cultural immersion, but that has been diluted over time, and now these two classes are the only ones specific to Oneida studies that remain in the operational curriculum.

When students leave this tribal elementary setting and move on to the tribal middle school, even the language and culture class is an elective, but there is an additional option for

students to participate in "Culture Club." Some of these changes are results of pressures exerted on what is seen as the "failure" of tribal schools to meet academic performance expectations. In my interview with one of the young adult mentors in the arts program, a young person who was actively devoting her time and energies to learning and conveying Oneida traditions through her work with the arts program, she stated that "Native schools are where standards are lower and there are more opportunities to 'get in trouble'." She told me that when she left Native school at the end of middle school, and went to the local public school, she was five years behind grade level expectations in math. This same young woman, when given a new, culturally accurate outfit sewn by the arts program staff for the social dance event, was clearly proud to wear such clothing, proud of her status in her Native community, and proud to be mentoring the younger children. This was evidenced not only by the emotional response she exhibited when first trying on the outfit, but in conversations over dinner after the evening's work of mentoring younger students. She demonstrated a clear connection to the past in her sense of what mattered, this attitude coexisting with her perception that past structures, such as the tribal schools, are failing in their efforts to serve within the current day paradigm.

This young woman's sense of standards reflects her buy-in to the mainstream, dominant culture of American educational system priorities regarding what matters for students to learn, what is valued and worthwhile to be taught in schools. This has historically been made up of standards developed by the individual states, but as the standards have become more a centerpiece of the testing culture that is prevalent throughout the US, there is now a movement towards nationally defined standards, already instituted in some subject areas in the majority of states. It is important to note that she is not questioning the validity of the things the mainstream

school expects her to know. This standards-based educational culture in the US makes no room or space for ways of knowing that indigenous peoples might bring to the national curriculum structure. The curriculum of American Indian schools infuses indigenous knowledge into the American educational paradigm, a paradigm informed by the dominant culture. Charles Royal, a scholar and advocate for Maori interests, in a paper presented to the Ministry for Research, Science and Technology in New Zealand discusses the difficulties in such attempts to mesh cultural paradigms in the learning setting. He specifically speaks to this effort in New Zealand:

> ...one can not design systems and management for one culture, within the paradigm of another. The New Zealand government has been doing this for such a long time that the belief that the government has a 'global' concern and can accommodate all interests is deeply felt. Instead, only a model that allows space within which individual traditions can grow in their own way and, secondly, sets forth the principles and conditions upon which they can interact, is likely to succeed in fostering all. (Royal, 1998, p. 11)

In order to understand the cultural paradigms at work in these settings more clearly, it is useful to examine the specific cultural make-up of the research sites. Teachers and students in these research settings are of mixed cultural heritages. Of the four research sites in this study, only the Oneida student population may be classified as an indigenous population, as one quarter Native American ancestry is required to attend the tribal schools. All of the other classes and schools are made up of students of mixed heritage. Even though these research sites were sought out because of their particular connection to traditional arts, it is difficult to classify any of the research settings as representing more than marginal variations of cultural traditions taught to mixed heritage groups by primarily mixed heritage teachers. When a teacher, such as the Oneida singing teacher, who was "raised in traditional ways" shares her sense of the role of creativity in

traditional arts, her sense of that is probably more representative of the cultural knowing shared by Oneida over time than is that of many others. She stated: "I came to this school kindergarten through 12th grade, and there was only a small group of us that were lucky enough to grow up born and raised with our traditional values and beliefs, you know, from the day we were born" (Onatah, Oneida singing teacher). Her teaching, nevertheless, exists within the context of the students who engage in that learning, and who are, by this same teacher's assessment, more and more the products of modern, non-Native culture, and her own existence in a tribal world increasingly pressured and informed by the surrounding American popular culture, as indicated by her thoughts that:

> ...through the years, it's developed to be more like a regular school." and "...you've also got to have that parent connection, because you can learn anything in school, but if it doesn't connect at home, you don't have someone to (re)inforce it, you're going to lose quite a bit" (Onatah, Oneida singing teacher).

So, as Onatah relates, the Oneida tribal schools make space for cultural studies, and traditional arts, but the space allowed for this type of study has diminished gradually over time, and even with programs like the arts program, that aspire to fill that void, there are limitations to the primarily after-school setting, where only some of the students are able to attend and learn from the young mentors and teachers.

The potential for the past to exist in and inform the present and future, as well as the capacity within traditional arts to hold these past, present and future tensions and possibilities, is impacted by issues of language acquisition, a different, but parallel concern in these settings, and

one that holds important commonalities for consideration.

Considerations of Language Acquisition

An important contrast exists in the Oneida and Hawaiian sites related to language acquisition. Language acquisition is seen as central to the preservation of culture in Hawai'i. In the Oneida schools, the cultural studies class spends significant time learning vocabulary, but no one speaks the Oneida language.

It is relevant to remember the active destruction of the Native, indigenous languages that was undertaken in American history, when US governmental policies in the late 1800's worked to "kill the Indian and save the man" as famously advocated by Richard Henry Pratt (Pratt, 1892). "The all-out assault on Indian communities was accomplished in part by taking children from their families and placing them in schools, on and off reservations, where they were forced to lose their own languages and learn the English language and American customs and manners" (Beck, 2001).

In this Oneida language and cultural studies class, children were excited to be allowed to show me their singing along with a video of the Oneida language version of the song, "Pretty Woman" by Roy Orbison. Other than the chants and songs themselves that were performed in Oneida language or using vocables as is traditional in Oneida song, no interactions that I observed at either the Oneida school sites or the arts program site had teachers speaking Oneida language in their communication. I would not expect full sentences, since they are not Native speakers, but was surprised that I did not hear Oneida phrases or words embedded in the English sentences spoken in the interactions of students and teachers. I had been exposed to this hybrid

form of speech at both the site undertaking the study of Maori song (waiata) and dance (haka) and the Hawaiian site, where I often struggled to understand, due to the many Maori or Hawaiian vocabulary words that were integrated into the English sentences of the teachers, so was struck by this distinction in language use at this site, a result of the loss of language that is more pressing at the Oneida site.

By way of contrast, here is an example of this hybridized style of language use seen at the M-WH and Hawaiian instructional sites. This specific example is from recordings of instruction as heard in a plant weaving session with 4th graders at the Hawai'i site:

Kumu Hoa pili:

I'm going to ha'awi nā lau iā 'oukou. (give you the leaves)
And I'm going to show you what to do with them, after I give them to you.
Mau ko ko! (ready)
Hold up one lau, the biggest lau you've got. (leaf)
Good.
Now watch what kumu's going to do. (teacher)
Good.
I'm going to the middle, the waena of my lau. (middle, leaf)
Watch. Find the middle of your lau. (leaf)
Good.
That's about the middle of my lau. (leaf)
Good.
You notice, I get my fingers on either side, right in the middle, like this.
Nina! Look what I'm doing! Nānā i ke kumu! (Look at the teacher!)
You're not doing what I'm doing!
I find the middle. Good!
Look at the manamanalima. (fingers)

> Put your fingers right in the middle. Are they touching?
> 'Cause when I touch and I'm in the middle like that, I huki. (pull)
> Then I continue to huki (pull)
> and I get 'elua mahele – two halves.
> Do it, please, now.

The hybridized version of cultural studies as illustrated by the "Pretty Woman" performance is sometimes used because many traditional songs and dances are considered sacred, or only to be sung/danced by the tribal members. But in this tribal setting, where students are required to be tribal members, you might expect that not to be a constraint. The Oneida language and culture teacher, Genessee, shares her concerns:

> I struggle with the individual expression every day in my classroom. Language immersion should be happening, but I can't offer that. We learn words in the language, and then talk about the importance of the words.... Lots of room to move around, talk, shout out answers, and hopefully that is feeding their individuality enough. If I were a fluent speaker, I could do things differently. Remaining in the language as much as possible, and doing as many hands-on activities, that would be my goal. (Genessee, Oneida language and culture teacher)

With no fluent Native speakers teaching the Language and Culture classes, there is a heavier reliance on outside teaching materials that can be accessed, and the quality of such acquired items less reliable. Such teaching materials also reflect the hybridized context within which these teachers and learners work. The Hawaiian setting did not use any hybridized materials that were observed in the research. In the Hawaiian setting, however, there is an active commitment to the development of Hawaiian language speakers, even though this is not a school requirement. There is an Hawaiian language teacher on staff, and the cultural studies classes as

well as school events are conducted to a significant degree in the Hawaiian language. The Oneida settings are committed to learners knowing more of the language and the ways of the culture, but do not hold an expectation that they are developing Native language speakers in their classrooms.

There was, however, a less engaged quality about the learning in Hawai'i, provoking me to question if the hybridized lives these students live make them more comfortable with materials that are also of the past traditions melded with the modern cultural world that they know. Students engaged in chanting in Hawai'i often had flat affect (lack of animation in facial expressions), and little energy in their delivery of the chants. This was an issue of concern to their teachers, and there was frequently encouragement from teachers to bring more liveliness to the chanting. The following excerpt from the recorded data provides an example of one of the Native Hawaiian teachers working to get students to infuse their chanting with more energy.

> Kumu Kaimalolo: "Stand up straight. Look forward!"
> Students begin the chant.
> Kumu Kaimalolo: "Okay. Stop, stop! You notice if somebody starts it slow, what happens? What happens to the oli (chant)?"
> Students speak in low voices. You can hear the word "slower."
> Kumu Kaimalolo: "Drags and drags, like you're going to a funeral. We're not going to a funeral, OK? Start it strong, punch it out, OK?
> (Student name) You start it, start it good!"
> Student begins.
> Kumu Kaimalolo: No! Again!
> Students chant.

The M-WH and M-TK sites also used these hybridized methods. The vocal and dance work frequently included melodies drawn from western European folk songs and adapted for

lyrics sung in Maori language. As a language instruction tool this is an understandable strategy. As a teaching artist specializing in culturally diverse music, stories and games, I have been unwilling to include such hybridized forms in my own work. My negative position about such study reflects an adherence to past-ness in the approach to the art forms. Am I, in adhering to what is less obviously hybridized, constraining the capacity of the traditional arts to meet student needs more contextually?

This hybridization is not an issue specific to the cultures or geographical regions of this research. It is a global issue, and one that is not to be resolved here, or anywhere. For example, in Turkey, there is concern about the hybridization of Turkish and Romani music (music sometimes known as Gypsy music). The following quote illustrates the controversial quality of defining what may be considered authentic to a cultural art form:

> The most crucial point...is that Gypsy musicians adapt every kind of musical form to suit their own style. The first position calls Rom music "real" if it is sung in Romani and performed within the communities themselves. The second position sees Roman music as an adaptation of various musical forms. ...the third position, while seemingly exempt from the essentialism of the first, raises the possibility of finding patterns of musical styles common to Rom instrumentalists. (Koray, 2009, p. 55)

I have, in my own work, noticed the more accessible quality of such hybridized forms for teachers. When the less familiar, or "foreign" cultural aspects are connected to, or situated within, a familiar cultural framework, teachers feel much more capable in working with such forms. Are we simply diluting culture in doing this, or are we allowing the form to live within the present and future worlds of both students and teachers?

At the M-TK site, hybridization occurred through the employment of the symbols

traditionally found on canoes, Marae carvings and tatoos, being transferred to modern day materials and applications. Students were taught a number of Maori symbols and their meanings, and the proper execution of the forms. They were exposed to samples of the forms in historical applications, and then tasked with creating their own adaptations using a mirroring technique with pastel on paper, a clay and glass art form, and a sculptural form using multiple mediums, including sticks, styrofoam board, and wool yarn. In Figure 6.1 below, a student uses pastel to create his own design based on Te Koru.

Fig 6.1 Student creating koru designs on paper using pastels.

Abrahams calls this form of hybridization *creolization*, a term that originated in the linguistic phenomenon that created the Creole language, wherein two languages converged to form the new language. In its more common current usage, it speaks to a context where not only are two things joined, but they are joined creatively: "Creolization as convergence implies not only approximation, not mixture even, but creativity, the adaptation of means of diverse provenience to new ends" (Hymes, 1971, p. 76).

The Maori instructor teaching haka (dance) and waiata (song) also used hybridized language forms, instructing students in sentences that were primarily English, but with Maori

words scattered throughout, such as "Boys! Whakarite tūtira, please!" ("Make a row, please!") The Pakeha visual arts teacher spoke only in English.

The fact that these are settings that represent a special attachment to traditional arts makes the hybrid quality of the schools, teaching strategies, language use, and language acquisition strategies particularly suggestive. In many of these learning settings that are the subject of this research, those that are designing the instruction, and making choices including hybridization of differing aspects of the learning, are members of the cultural group from which the cultural art tradition is derived. As such, they may be seen to have special rights, or latitude in adaptations and hybridizations that those not affiliated with the culture may not possess. Where does the unaffiliated classroom teacher who wants to utilize traditional arts in her own classroom have permission to hybridize one cultural tradition or form with another cultural tradition or form? This question will be examined more thoroughly in Chapter Eight.

Lost in Translation

The "past-ness" and "future-ness" of these undertakings is complex and important to this study. The H-MA site, when compared to the O-SD site and the M-WH site offers a particularly interesting contrast, since the Hawaiian site is more firmly "past" oriented, while the class undertaking the study of Maori dance (haka) and song (waiata) and the Oneida site function in a more hybridized past/present/ future paradigm. The Hawaiian site did not hybridize the traditional art experiences in any overt way, in that forms were not recorded wherein recognizable European forms or songs or chants or weavings were merged with the Hawaiian traditions. In this sense, the Hawaiian forms were more firmly rooted in their "past-ness." In both of the Christchurch

sites where classes undertook the study of Maori traditions and the Oneida site, there were identifiable components of the executed forms that were derived from a culture other than that of the cultural tradition being studied. The modern materials used in the visual arts classroom studying Maori symbology, the calico fabric worn by the Oneida female dancers in "traditional" garb, and the guitar accompaniment to the traditional Maori song, all reflect hybridization that is less firmly past-oriented, and more a function of present pressures on the forms. How do these considerations inform the capacity for legitimization of the ways students experience and make meaning of the world?

When a Menominee artist at the Oneida social dance event told me about his tribe's efforts to preserve their language, an American Indian language considered to be dying (Lewis et al., 2013), he spoke about the reality that there are ideas that don't translate into English, ideas that would be lost if the language itself is lost. It is undeniable that language is ever changing. Each generation adds their own phrases, and language from geographic region to region has variances as well. If we only consider English language, there are words and forms of speech that we consider old-fashioned, out of date, or that simply disappear over time. Language does not exist in a static world, and therefore has and will continue to change. Thus language preservation is a complex issue. Do we strive to conserve what we can reconstruct, and disallow new words, phrases, or terms to come into being? If the word or term is new to the tribal language for example, is it not allowed to enter the language, in contrast to the way that we are constantly formally acknowledging new terms in the English language? Certainly, at the minimum, these preserved languages would have to allow words that describe newer technologies that didn't exist in the older forms of the language - or would English or other language versions of those words

be “placed” in the preserved language, another instance of hybridization of the language? Current day efforts to undertake these questions and many more have found traction in the use of digital online technology to support open-sourced approaches to such questions, providing compilations of resources and strategies for the support of language maintenance, particularly for aboriginal and indigenous peoples. (Junker & Luchian, 2007, p. 187)

As I am not a linguist, and hold no qualifications to discuss these issues, I include these contemplations in order to extrapolate questions about our traditional art forms. I include the concerns about language as offering parallels that are relevant to the discussions of the temporal quality of traditional arts, and the capacities and constraints bounded by these considerations. This work has brought my own bias, my own “past-ness” to the fore of my thinking. I have never termed traditional songs “traditional” if comprised of Maori words, for example, put to the tune of “Mary Had a Little Lamb.” “Mary Had a Little Lamb” is problematic in my own categorization in two ways: First, it comes from the dominant culture’s tradition. It allows entry into the most precious place that tradition exists, in the songs, games, and stories of a cultural tradition. This is a foundational form of hegemony. Secondly, the traditional art forms that are based in music and language, rely on rhythms and harmonic systems as their structural and organizing force. These organizational systems define and place the art form in a specific frame of reference. When these forms and organizational systems are hybridized, what is created? What is lost? And, as stated earlier, who has the authority or right to engage in such hybridization? There are many instances wherein the hybridization is created or utilized by the non-dominant cultural group. Does that make the hybridization more acceptable? On some level, are attempts to resist or limit hybridization contributing to the exoticization of the forms, and by

extension, the cultural group? For myself, I have concluded that, when I am not a member of the cultural group from which the traditional art form is derived, and the potential hybridization spans cultural boundaries that are historically conceived of as between dominant and colonized groups, that I should not engage in such hybridization.

There is, in modern art, a strong movement across art forms that has to do with collage, or fusion of disparate artistic elements. In popular music, for example, artists use fragments of other artists' work, fusing these "clips" into their own compositions, shaping them and forming them into new pieces. The musical group Deep Forest has based their work on this practice, their first album mixing heavily digitized and edited samples of the native Baka pygmy spoken word with modern, usually electronic music. Subsequent recordings used Hungarian and Gypsy chants, Spanish chants and sounds, and Pacific Island chants in these hybridized compositions, or creolizations (Wikipedia, 2013). Appadurai offers one perspective on these questions:

> ...what is emerging is a whole new series of hybrid forms... These newly emergent hybrid forms...do not necessarily constitute a degenerate and kitschy commercial world to be sharply contrasted with a folk world we have forever lost. In fact, it may be the idea of a folk world in need of conservation that must be rejected, so that there can be a vigorous engagement with the hybrid forms of the world we live in now. If we embark on this task, our understanding of the textual and intertextual complexities of the past will stand us in good stead, and we are not likely to plunge into a premature requiem for the "lore" of the "folk." (Appadurai, 1991, p. 474)

This is a complex issue in terms of copyright and legalities, and a continuing source of ethical and legal controversy. Who owns this, who created it? Some of the controversy about the ownership of the samples used in the compositions by Deep Forest is expressed here:

> The album fused digital samples of Indigenous music from Ghana, the Solomon Islands and African Pygmies with techno-dance rhythms. The band got access to the digital samples from the recordists — ethno-musicologists who had worked with these groups and deposited the recordings in a cultural archive.
> However, permission was not sought from the groups whose songs were recorded. Some of the Indigenous musicians were not credited for their contribution. The US album cover states that part of the proceeds were donated to the Pygmy Fund, a charity that provides support to the Efe people. But according to one observer, the music sampled was not from the Efe people. There is no other evidence of Indigenous musicians being paid for use of their work on the album. Large profits were made with no returns to Indigenous musicians. The music was appropriated without consent or attribution, and potential claims to copyright were ignored. All rights to self-determination were denied by these practices. (Mellor & Janke, 2001, p. 44)

When a traditional set of lyrics, containing and holding rhythmic and harmonic information about the culture from which it is derived is overlaid onto a western European melody, what happens? Does the new form created represent simply a modernization of the form, or does it represent yet another hegemonic usurpation of artifacts of a cultural tradition? In my interviews and interactions with Kaiwhakako, the Maori teacher of the M-WH class, she shared Maori lyrics with me, often laid onto folk songs I knew from my own childhood. When I asked if there were songs that were based in Maori melodies and rhythms, she said that many of the ones she knew were considered sacred, and not to be used in "public" teaching, such as the teaching she was doing as part of my research. In another Christchurch experience, I sat in on a class taught by a Maori woman that was for pre-service teachers, on a university campus. I found that, once again, such songs as "I'm a Little Teapot," an American song written in 1939, were used with Maori lyrics. I recall finding the lyrics oddly incongruent with the rhythmic structure

of westernized music. They did not seem to successfully mesh. If these teachers are going to teach these songs to their mixed heritage classes, what is learned of Maori tradition and culture, and what is lost in the hybridization of the form? How can we hope to convey a sense of a culture that is more figurative, and arts-based, if those forms we access for this purpose are distorted in these ways? Is it even possible to weigh what is lost in such versions?

Melville Herskovits, an American anthropologist known for the establishment of African American studies in academia, formulated a theory (as cited in Kapchan & Strong, 1999, p. 240) he termed *syncretism* to describe the hybridization that has the dominant cultural practice integrate the non-dominant cultural practice by maintaining and elaborating those aspects that most resemble those of the dominant culture. Those characteristics that are most different are not integrated. This is a useful cautionary analysis of what might occur in these hybridizations, wherein it is important that there be recognition of the potential for losses of the more subtle and differentiating aspects of a culture's traditions.

Once again, the voice of Ali Jihad Racy (2009), refers specifically to improvisation, but speaks to the traditional arts frameworks that have importance as cultural artifacts:

> The values of individuality and inspiration notwithstanding, improvisatory genres. . . . are frequently treated as prime representations of the culture's native idiom. Accordingly, improvisation is considered the true voice of the indigenous musical system and consequently may be cherished, or at least widely accepted as part of the cultural heritage. (p. 317)

Musical improvisation, by definition, requires that the individual who is interacting with the form have an understanding of the boundaries and rules of the form. When one understands those rules and boundaries, then one is free to interact in personally expressive ways with the

form, bringing one's individual "voice" to the musical experience. This is not hybridization. This is congruent with the traditional expectations of the form, even though one's personal interactions are not pre-determined.

When one interacts with a traditional art form in a manner that disregards the boundaries and rules of the forms, or meshes the boundaries and rules of two art forms, this hybridization is more problematic, and may be subject to the syncretism described by Herskovits (as cited in Kapchan & Strong, 1999, p. 240). The indigenous musical, or artistic form, whatever it may be, is an important part of the cultural heritage. There are, within the organizational forms and structures of traditional arts, figurative artifacts that represent cultures in complex, multi-layered ways. For these elements, as my Menominee Indian colleague stated, "there are no translations."

The hybridization described here may be a matter of degree, rather than clearly hybridized or non-hybridized. It is likely that any engagement with an art form that is significantly different from one's own cultural tradition, is likely to be distorted on some level by the interaction. Rhythms and harmonic forms are complex, and require study and practice to successfully undertake and execute the forms, both within one's own culture, and certainly outside of one's own culture. This would be true with the highly complex artistic forms for which artists are trained within any culture, what has been termed "fine arts," and to a lesser degree those forms that would be considered folk traditions. All forms, whether highly complex or folk traditions, however, hold cultural patterns and structures, and these will be challenging for the outsider not conversant in these forms and structures to execute successfully.

Given all of these considerations, general guidelines about usage may be constructive. It seems a functional reality that language teachers, in particular, will use known song forms to

marry with lyrics in the language being learned. The rhythms and patterns of the known song form are a useful memory device, and serve a utilitarian role in this kind of teaching. This type of usage falls within the categorization defined earlier as arts-in-service, and as subservient by Bresler (1995, pp. 34-37) and art-infused by Davis (2005, pp. 101-106).

However, when we are engaging with a traditional art form for the purpose of learning the art form, in either the dual-purpose roles defined by Bresler (1995, pp. 34-37) as Co-Equal or cognitive and Davis (2005, pp. 101-106) as Art-Based, or the arts-focused roles that include aesthetic education, arts included, arts expansion, arts professional or arts extras, there is an obligation to honor the form with more exactitude, and an effort to understand and accurately undertake, as much as is possible, what is traditional. This position allows us to make choices based on the function of the learning. Are we teaching language or are we teaching arts and culture? This is, at best, a messy delineation, since language is, as much as traditional art forms, a cultural artifact. The pre-service teacher training at a Christchurch university described here is making an effort to integrate Maori language into the lives of teachers, and the young children they teach. As such, these bridging mechanisms of children's songs known to the pre-service teachers, offer an effective memory device for Maori language learning. These efforts do not undertake to teach about Maori ways of knowing or epistemologies.

Temporality: Is Old Better Than New?

> Surely the traditional is only yesteryear's contemporary? And at the time, when it was first made, it was itself rearranging what came before at the same time as it built on it. (Greenwood & Wilson, 2006, p. 57)

In dual-purpose arts integrated teaching, there are learning goals that come from more than one content area. And in this type of arts integration, the arts learning is as important as the other content area learning. Therefore, in order to bring rigor to the study of the traditional arts themselves in this learning, it is important that educators do their best to accurately represent the traditional art forms. Due to the inherent complexity of the forms, the most likely genre of accessible cultural arts for the classroom would be those art forms taken from folk traditions, where the tradition itself is grounded in oral practices of transmission, rather than the traditional art forms that come from a tradition of training and study for their execution.

Once again, the issue of hybridization must be considered in this learning. As noted by Greenwood and Wilson (2006) in the above quote, what is traditional was, in times past, contemporary. Tradition of any kind only becomes traditional because of its survival, albeit in ever-changing manifestations, over time. In the way that I have described the issues of language change over time, the forms of traditional arts that are learned from others will be influenced by modern culture. For example, I was very excited to be shown a complex Hawaiian hand clapping game that is used to learn and understand the phases of the moon. I watched the Native Hawaiian teacher and another teacher struggling to remember the game. They shared with me that the game was on YouTube, online, and that I could learn it there, rather than trying to video their less than fully successful efforts at recreating it for me. Such varied documentation may serve an important role in preserving traditions, but may also speed up the rate of change and variation traditional art forms incur. I remember hearing a presentation many years ago by an ethnomusicologist who said that he only documented the songs of a culture before television arrived on the remote islands where he worked. According to this researcher, once television was

available to the populations, the musical forms were too heavily impacted to represent the purer cultural traditions that he sought to document. All of these interactions with media influences will inevitably contribute to various forms of hybridization of traditional art forms.

The temporal quality of these questions holds within it an attitude of valuing "older" versions of a traditional arts artifact as being more valid, more culturally accurate. It brings up an imagining of some period within which an artifact was "pure" or "authentic." Given that there is no such point in time, this sense of things brings me to question why modern and current pressures on that artifact are not equally valid, rendering the modernized versions as "pure" or "authentic" as the artifact has ever been in the past. David Samuels calls this an analysis dedicated to "untangling strands in order to clearly place their points of origin." (Samuels, 1999, p. 466) He further describes a basic flaw in this practice:

> The philological observation, accurate though it may be, is predicated on a concept of history that essentializes the indexical relations between knowable groups of people and expressive practices. But the sedimentation of the passage of time also breaks apart these indexical relationships. Indeed, part of the political transformation at stake in hybrid utterances is to challenge and interrogate the naturalized authority of those indexical relations (Kapchan, 1996). To presuppose that the attribution of historical origins should take precedence in the analysis of hybrid utterances helps us to create an alienating discourse, reinforcing the outside perspective of the researcher. For in order to objectively know that something belongs "historically" to either one group or another, it is necessary to place oneself outside both groups to observe the flow between them. What the concept of hybridity ought to do for us, I think, is force us closer to the ground (Samuels, 1999, p. 467).

There is, if one subscribes to Samuels' analysis, the additional and more critical flaw of negating the essence of the asset traditional arts bring to the learning experience: that of being *in*

the experience of culture as opposed to learning *about* culture, being, as he describes, "closer to the ground." If the necessity of placing oneself outside the experience in order to ascribe ownership is required, the potential to process emotions, understand structures and exact agency, as described by Victor Turner (Turner, 1967, p. 278) is compromised.

Orenda, the director of the Oneida arts program, both questions and feels the need to push the work of the project within which she works to be both culturally sensitive to the past, and aware that tradition lives in the present and future:

> I think the next big hurdle is creating contemporary Iroquois music - a music that reflects the world we live in today. Again, using an analogy - traditional clothing was buckskin and maybe some weaving of wools or reeds. But today we consider traditional clothing to be calico. Tradition was influenced by the availability of new materials, calico, satin, ribbons, beads - but put together in a uniquely Iroquois fashion. So, can't the same happen in music? Can't we take the influences of other materials, different instruments or harmonies, and incorporate, creating a new traditional sound? (Orenda, director of Oneida arts program)

There is some validity to the conception of the older forms as more "authentic," if we use that term to mean more culturally specific, or representative of a time when the artifact was less pressured by "outsider" cultural influences. The time when this was the case would vary dramatically from culture to culture and region to region, but there was a time when a fairly homogeneous culture engaged in practices that expressed their traditions. Even so, the cultural traditions were changing across time and within that cultural frame. Maybe there was a tribe five miles away whose members intermarried, and pressures on cultural practices existed within this more restrictive frame. Most traditions that make up the substance of this research were not

recorded by any known means until long after external pressures of radically different cultural groups impacted and changed those forms. That being the case, none of what we know and have recorded of cultural artifacts in the arts is not hybridized in some fashion and to some degree.

This research considers the potential of traditional arts to hold frameworks wherein the capacity for improvisation exists. The work thus far has led me to expand the definition of improvisational capacity to creative processes - embodiment, interpretation, and improvisation - that are contained in traditional arts. The examination of the forms with more specificity has led to a conclusion that drastically hybridized forms of traditional arts, while useful in some contexts, do not represent integrated arts forms that work to convey both artistic quality, cultural descriptors, and the necessary creative processes. An example of this type of hybridized arts experience would be the Maori language version of *I'm a Little Teapot* described in these pages. While this experience holds validity in language learning, it does not satisfy the criteria outlined herein for an arts integrated experience, where both the arts learning and other content area learning are equally weighted. Likewise, it also doesn't satisfy the criteria outlined in Chapter Five for creative process, and, by extension, the creative processes necessary for process-based culturally responsive pedagogy.

There is, however, a great deal of grey area in such a statement. What if, as described earlier, students are working with traditional art forms, but in a bricolage fashion, taking fragments of traditional art forms, and layering them into student creations? This type of effort certainly meets the criteria of being engaged in creative process, and, in order to layer the pieces effectively, the student would need to have some understanding of the forms of the piece. This is, in some ways, turning inside-out the questions underpinning this research. The process of the

examination of traditional arts for frameworks within which creative processes can exist, as has been described in this research, is "flipped" when students engage in creative processes that create frameworks within which the traditional arts may exist. Much musical and visual art qualifies as this type of expression. For example, jazz violinist Regina Carter, on her recent album *Southern Comfort*, went back to field recordings of early American music - Cajun fiddle music, early gospel, and coal miner's songs, and included and reinterpreted these pieces into her own compositions (Carter, 2014).

Ranranga: Container or Vehicle - When Old Becomes New

These considerations of the acceptability of some levels of hybridization of the traditional art form and rejection of other levels of hybridization call for the examination of the art form itself. It is also pertinent to examine the ways in which the traditional arts seen at the research sites served functionally to establish student experience and meaning-making in a context of past-ness, and when the traditional arts served to support student meaning-making as a forward moving and thinking effort, one that moved students into the future-ness of the traditional art form.

The research has offered some particularly meaningful observations in this respect. In the case of sites wherein the Maori and Oneida traditions were being studied, there was a flexibility brought to the learning experience, that invited student interaction with the form, invited student creative processes in one or more of the three modes named here (embodiment, interpretation, and improvisation). In this way, student interactions with the traditional art forms worked both to legitimize student experience and meaning-making, and also to bring the traditional art form into

the present and future. Student processes informed the enactment of the waiata, student processes determined the form of the visual art creations utilizing Te Koru, and student processes determined the particular, embodied and expressive movements of the Oneida social dance. The traditional art form is malleable, and vulnerable to change when engaged in this way, becoming more than it has been, more than its literal existence. It allows space for the past form to frame and contain the personal and future-ness of the student's understandings. The art form itself, when used in this way, contains a future-ness. When applied to Davis' ideas about the symbol systems of art (Davis, 2005, p. 63), it may be that the art form animates its present and future existence when students engage with the meaning making and communicating capacities of traditional art media. This was specifically seen in the instructional strategies of Skenandoa (Oneida teacher): "so however you shuffle your feet, however you decide feels natural, that's how you're going to do it. There's ten different dance steps - just feel it - there is no wrong way." Likewise, Kaiwhakako, the Maori teacher of Maori haka and waiata, allowed the harmony lines to emerge from students in the teaching of the waiata.

At the Hawai'i site, this issue becomes more complex, for it is here that the forms are taught without space for improvisatory interactions. When the student learns the movements of the hula, or does the chant, they are expected to replicate the actions of the teacher, not to create their own, improvise or interpret what is provided for them. Even so, it is an embodied form of learning, and there is the creative act of converting understandings of stories and lived experience to physical form, integrating the understandings into the student's own body. Student understandings, if limited to watching the hula, are less likely to make this transference, this breaching of boundaries. To enact the story through hula, even with the exact movements

dictated by the teacher, requires that the student place those movements into their own physical being, into their most personal, lived, physical space.

In my own undergraduate education as a musician, I was required to study music theory. We analyzed and studied many composers from the western European tradition, and were occasionally required to compose pieces in the style of specific composers. It was a fascinating, challenging undertaking. Not only did I have to understand the "rules" of the medium of composition, I had to understand the patterns of the musical period, proclivities and stylistic nuances of a particular composer's artistic practice. I had to transpose the composer's style onto my own compositional efforts. The art form moved through the rules and frameworks of western music theory, through the temporal, interpretive and creative lens of Mozart, for example, and then through my own embodied and interpretive capacities. The piece I created was my own original composition, framed within these contexts. This was, undeniably, a creative process, fulfilling many of the descriptors of the creative process, such as *generating ideas, elaborating, testing, refining* and *rejecting ideas*, *problem-solving*, calling for *analogization*, and thoroughly *grounded in requisite skills and experience.* It also required that I *meet learning criteria through open-ended solutions.* In important ways, I was also *breaching boundaries between different frames of reference,* in this case, the temporal qualities of the musical practices of a particular historical period. No matter how fabulous the composition, a rock-and-roll piece would not have met the learning criteria of this assignment.

Similarly, when the bodies of the kindergarten students in Hawai'i work to embody the "ami" or hip rotation, of their teacher, they are working to replicate a pattern of performance specific to a particular Hawaiian hula movement, but they are also transposing the movements of

the teacher - her interpretation - into their own physicality. The movements are hula first, their teacher's interpretation of the specific hula movement secondarily, and finally, their own creative, embodied versions of the movement within those frameworks. Their success might be measured by the teacher in terms of the movement's adherence to the rules of the form, but must allow for the creative, embodied version that the kindergartener has produced. The embodiment personalizes the interaction, and the movement becomes that of the dancer. The movement through the form literally pushes the art form through the physicality of the present, providing for the present and future-ness of the art form.

Efforts to contain traditional arts are, in reality, futile, since art forms, if they are performed, move through the physicality of the contemporary. Victor Turner's descriptions of the ritual of performance as providing opportunity to process emotions, understand structures and exact agency clarifies the integrated quality of the interaction, the manner in which traditional arts, in their performance, serve as a vehicle to move the interaction from the past into the present and future context of the student. The artist is simultaneously impacting the form and being impacted by that interaction. Therein lies one aspect of the dynamism, the power fields that Turner (1967, p. 278) described, his "explanation and explication of life itself" (Turner, 1982, p 13).

Piko # 4: A Contextual Portrait- Site M-WH

There is a sense of timelessness as I drive to the school site. I park on the street, in a mostly residential neighborhood, and navigate the gated entry onto the school grounds. I walk across an area open on one side to grass and trees, with decks and stairs on the other side leading up to a string of classroom entrances. Students, mostly female, dressed in their plaid school uniforms with white shirts, cardigans, socks and shoes, sit on the steps, eating their lunches from lunch boxes. They are clustered in social groups, and chat and look at me with curiosity as I pass. I nod and say "hello," struck once again by the way Christchurch schools seem from the 1950's, compared to the campuses of the US with which I am most familiar. There are several factors that elicit this feeling - the uniforms, the overwhelmingly light-skinned faces, to name two. But there is something else. I realize I am unconscious of adult supervision. The lack of strict control that is felt on many American schoolyards contributes to this sense of bygone times. In America, where playgrounds are strictly monitored, I would not be walking onto a campus without having moved through an entry portal that required sign-in, and often a computer-based registration of my purpose and presence, including a photograph and badge. I would typically have an escort to the classroom as well, or the teacher would meet me for an agreed-upon visit to the classroom. Often wings of school buildings require keys, and faculty move about with key rings hanging from their wrists or clothing, signs of power and belonging.

My host teacher, Kaiwhakako, and I meet near where she has parked her car, and she and her young daughter greet me. Kaiwhakako is a contracted teacher, here only for the class I am here to observe. The fact that she is able to bring her young daughter with her is yet another reminder of a different time. I can't imagine this being allowed in the US. We walk together to a classroom on the far side of the playground, an open, bright space that looks to have been used for both music and social gatherings, judging from the coffee urns and other paraphernalia in the space. No one is here yet, and we begin to set up, Kaiwhakako putting up rumpled chart paper pads with lyrics, and setting a space with items to keep her daughter entertained, and I unloading recording equipment.

Students and a teacher enter the room, The escorting teacher brings a guitar for Kaiwhakako, and urges students to get settled for class. This class is occurring during the lunch hour, a fact that means friends of these students are on the playground. The class is not required, and the fact that there are 30 or more students here, a fairly equal number of boys and girls, speaks well for its appeal.

Kaiwhakako introduces me, and asks students if they would like to give me a haka. The students respond positively, and I am gifted with their chant / dance:

Leader:	**Ā, tōia mai,**	(*Ah, drag it here*)
Chorus:	**Te waka!**	(*The canoe!*
Leader:	**Ki te urunga,**	(*To the entry)*
Chorus:	**Te waka!**	(*The canoe!)*
All:	**Ki te takoto rungai,**	(*Up to the resting place,*)
	Takoto ai.	(*Set it down.*)
	Te waka! Hi!	(*The canoe! Yeah!*)

It is impressive - not in its virtuosity, but in its raw power. This dance, Tōia mai te waka, a haka pōwhiri, or welcoming haka, "likens the arrival of the group of visitors to the safe arrival of the canoe, with its paddlers and passengers, to the shore. The voices of the haka pōwhiri symbolically represent the rope by which the visitors are pulled safely onto the marae (traditional Maori gathering place)."

These performers are children, the same 1950s-esque children that I observed walking in, sitting on steps in their school uniforms, chatting and eating. But they are transformed, as they chant with deep forceful tones, slapping their thighs and stamping their feet, a rhythmic powerhouse of energy and intent. Their gaze is focused, with the pukana, the widely opened eyes, and whetero, the sticking out of the tongue, injected at chosen spots to add emphasis to their words. These cherubic 8-10 year olds are unapologetically confronting an adult with their own collective force and will. It is an unusual and impressive sight.

I can only meet such a performance with my own uncertainty. I find I don't know the protocol for being given such a gift. I am the cultural outsider, the American, the adult, the uninitiated into this Maori ritual. I thank them, with as much assurance as I can muster, and Kaiwhakako moves on with her planned activities for the session.

Chapter Seven: Tensions of "Insider" / "Outsider"

The piko preceding this chapter described my experience in entering the site where I conducted research in a class where Maori waita (song) and haka (dance) were taught. In particular, it records my sense of being an outsider to the knowledge and cultural understandings observed there, a concept that is further explored in this chapter.

In this section, the chapters have served to weave in the weft fibers outlining the stories of the four research sites. Specifically, Chapter Four examined the pressures of requirements and expectations surrounding traditional arts in the learning settings of the research sites, while Chapter Five brought specificity to the ways in which creative processes animate the work of these settings. Modes of expression, including the embodied or physicalized, interpretative, and improvisational, were used to describe creative processes as observed and documented at the research sites. In Chapter Six, the research sites exemplified the capacity of traditional arts to restrain and empower temporally - a capacity named here as past- ness and future-ness of their role in the learning setting. In this chapter, Chapter Seven, the sites will inform understandings about the "insider" / "outsider" status and position of the players engaged in the learning experiences, the programs and schools, and the traditional arts themselves. A familiar children's game captures some sense of this dichotomy:

You put your whole self in,
You put your whole self out,
You put your whole self in,
And you shake it all about.
You do the hokey pokey and you turn yourself around.
That's what it's all about!

- The Hokey Pokey by Roland Lawrence LaPrise, American, 1940s

This children's game-song offers a playful expression of two faces of our research question: the provision for individual engagement (putting the "whole self in"), and learning that legitimizes how students experience and make sense of the world (the "whole self in, and shake it all about!") In many ways, this research is an effort to deconstruct exactly what it *is* "all about." Specifically, this chapter undertakes the aspects of the research that had characteristics that might be described as "insider" or "outsider." In what ways does engagement with traditional arts construct an "insider"/"outsider" dichotomy of experience in the learning setting? How does this capacity inform the learning experience itself?

Throughout this research experience, I found myself "banging into" the issue of someone or something being inside or outside of some aspect of structure or experience. As the preceding contextual portrait illustrates, there were many episodes during which I was painfully aware of my own cultural "outsider" status. But this was not simply a matter of me, an outsider, entering the workspace and lives of a learning setting. There were many layers of this issue, and they came to bear on the research questions in ways that are critical to the understanding of the interactions at the research settings, as well as to the sense of what might be gleaned from the research and potentially carried forward to other learning settings.

The Macro View: Systems Level Relationships

In order to examine and deconstruct these layers, I have chosen to move from a macro-perspective to the more individual and personal perspective. The first aspect thus considered is that of the role of the traditional arts within the school structure. As delineated in Chapter Four, there are different purposes and expectations for the arts in the school setting, those defined earlier as educational, political, and cultural. On a political and societal level, decisions have been made that have led to the construction of curriculum that reflects the cultural knowledge and understandings of the dominant culture more heavily, and within a structure derived from western European influence and history. The resulting hegemonic curriculum neglects the cultural knowledge of non-dominant cultures in fundamental and pervasive ways. Manning (2008) and others have documented the marginalized status of Maori knowledge in New Zealand schools, and there has been minimal attempt to bring cultural balance to schools in the US, except through efforts of charter schools and reservation schools, which are not mainstream educational sites.

> Yet again, especially since the inception of European ascendancy...the formation and the dominance of official, formal education has contributed to rendering indigenous knowledge and ways of knowing around the globe virtually untenable, and thus deprived the world of a rich variety of categories of philosophy and epistemology. With the marginalization of African philosophies of education and epistemologies, for example, pre- colonial African systems of learning were portrayed as essentially useless in contributing to the development of local communities. Here, the combination of willfully demeaning African intersections of life and learning, and the imposition of European programs of education immediately weakened all aspects and prospects of viable, livable

contexts that could be harnessed by the people. (Abdi, 2006, p. 15)

Colonization (partially through the formalization) of learning, shared here by Abdi in an African context, showed itself in the setting described in the contextual portrait above. The classroom session devoted to the study of Maori song (waiata) and dance (haka) took place on the lunch hour at the school, taught by a contractual teacher brought in for this class alone. According to teacher-shared information, the students attended voluntarily, and there was no demonstrated effort to define expected learning, or assess student progress toward learning goals. The outcome of the class was to have students be able to present at social functions of the school. While these criteria do not reflect a Maori sensibility regarding the learning, they are noted because they speak to the dominant learning paradigm that exists in this school in relation to learning in math, science and other subjects, but that is not applied in relation to this class of Maori cultural studies. This structure, or lack of the structures that exist in this learning setting more broadly, speaks to the existence of a different set of values in relation to this work. While the Ministry of Education and the New Zealand government call for a bicultural structure, and mandated curriculum works to reflect this goal, the operational curriculum here places Maori tradition on the fringes of the learning setting. For example, Maori language, since 2007, has been supported by curriculum guidelines specific to the learning of Maori language, and the Education Act (1989, section 61 (3) (ii)) requires schools to provide Maori language programs if parents request it (New Zealand Ministry of Education, 2013, p. 9). The operational reality is that while 85% of Maori students in New Zealand are not in Maori immersion schools, the majority of those schools offer very basic or no Maori language instruction. So it is that this is the context within

which the M-WH and M-TK research sites are situated, wherein Maori ways of knowing, knowledge and traditions, exist, at best, on the fringes of the educational setting, a setting grounded in the ways, understandings and values of the dominant culture. Maori tradition clearly holds "outsider" status here.

It is relevant to remember that both of the sites in Christchurch, New Zealand are, unlike the US sites, based in mainstream school settings. New Zealand has Maori immersion schools that more specifically undertake Maori ways of knowing. Those sites are not included in this research, due to language barriers that I would have experienced in those settings. The Christchurch sites therefore may highlight limitations, but also offer useful information about the capacity of traditional arts to serve in mainstream settings.

It is worthwhile to assess the second New Zealand site in relation to this inside/outside dichotomy. In the M-TK setting, the class is, in terms of the school structure, much more integrated into the overall system of the school. The teacher is a full time faculty member. The class undertakes standard documentation and assessment of learning goals as outlined in the New Zealand curriculum. This is, however, the only art experience these students will have in their Year 7 studies, a class that meets three times a week for two months. This reality is probably more related to the position of arts in the overall curriculum of the school than it is about Maori studies, but once again, it would be difficult not to assign some relevance to the limited presence of Maori traditions, and the structure that reflects only the values and epistemologies of the dominant culture.

At the Hawaiian research site, this structural aspect is quite different, as the Hawaiian traditions are the centerpiece of the curriculum itself. It is important to note, however, that this

school, with this weighting of traditional culture, exists as a public charter school, meaning it is not the mainstream public school that exists for all students in this area of the island. It is a school that was created through efforts of local people who valued and thought it important to create such a school and sought a government charter in order to receive public funding for the school. As such, the school must meet expectations for both the state and federal mandated curriculum, *and* to satisfy their own goals for education based in Hawaiian ways of knowing. One of the teachers at the Hawaiian school site, speaks to the challenges of satisfying these dual requirements and goals. She does not speak to any disagreement with the mandated, dominant culture curriculum, but is aware of the difficulties faced by teachers and students in meeting *both* those requirements *and* their desire to have learning center on cultural values and ways of knowing.

> Students are learning differently. There is an understanding that moves beyond that of the dominant culture. There is so much to be taught culturally. Coverage is sacrificed for dominant culture learning requirements. Students suffer with this. (Akeakamai, teacher)

So while the US Department of Education provides an avenue by which public funds can be used for the establishment of schools that are locally designed and driven, curricular demands that exist at the state and national level are not adjusted in any way for these schools. This is problematic, since this national and state curricula does not represent neutrality, but rather, the "cultural domination of mainstream over marginalized groups" (Smith, 2001, p. 4). This pressure sets the stage for hybridized schools, that can never truly reflect the goals of those who create them, as they work to satisfy their own vision, laid on top of the curricular demands of state and federal mandates. The only alternative in the US to such a choice is to become a private school,

and not accept public funds. This means that funding for the school must come from other sources - usually parents who are also paying taxes that go to support public education, but who will no longer have access to those funds for the education of their own children. For many this is simply not a viable option. So the charter school structure holds something of an "outsider" status, and as such, is subject to the dominant culture's expression of what constitutes education, and what is to be valued, assessed and taught, and the very structure within which that learning takes place.

Schools on American Indian reservation land in the US are, likewise, juggling demands and expectations that come from tribal sources, the Bureau of Indian Education, the federal government, and state government. Funding from these sources brings with it obligations for compliance with standards. As I know from my own experience in US public schools, teachers and schools feel a great deal of pressure to meet the demands of state and federal curricula and assessments. And although there is variability about accountability of charter schools within states in the US, "By and large, charter schools are required to meet the same academic standards and use the same tests as other public schools in their states," according to Jeanne Allen, the president of the Center for Education Reform, a Washington research group that supports school choice (Schnaiberg, 1998, p. 2). It is not difficult to imagine that if a tribal school or public charter school have their own agendas about content and methodology, but are only able to carry out their vision as it is *added* to the same requirements traditional public schools carry, it is a challenging, if not unrealistic undertaking. So, in effect, dominant culture expectations hold both charter and tribal schools hostage to the funding they provide.

A case may be made that all of the schools that served as research sites occupy a position

that exerts pressure on the cultural studies that occur there. The M-WH research site in Christchurch fits this description by virtue of the positioning of the class at lunch, with a contracted instructor, and no defined learning expectations. The inclusiveness of Maori ways of knowing must come directly from interactions with the Maori instructor, who is constrained in her efforts by the school structure within which the class exists. The M-TK site in Christchurch is also not based in Maori ways of knowing, and represents a very limited time frame and structure within which traditional arts are taught within the dominant culture learning paradigm, inclusive of mainstream educational learning expectations and assessments. Both the Hawai'i site and the Oneida site struggle with the layered expectations of providing indigenous ways of knowing while satisfying the external, dominant culture curricular requirements that are attached to the funding necessary for their existence. Traditional arts exist in these settings, with varied levels of support by the schools, but always under pressure and within contexts defined by dominant culture expectations and ways of knowing.

In Between the Macro and Micro: Group Relationships to the Traditional Arts

The relationship of the teachers and students to the traditional arts in the research settings is a factor that has bearing on the research here, but is particularly relevant to the potential employ of traditional arts in classrooms more broadly. Each of the sites visited had a prior relationship with the traditional arts that were the subject of this research project. Indeed, the sites were selected based on this "special" connection to traditional, cultural arts.

The Christchurch sites work to fulfill political and cultural expectations through the inclusion of Maori arts, and the Maori arts are seen as contributing to the nationally identified

political aspirations of a bicultural society. Even though the bulk of the students in the two Christchurch classrooms were not Maori, they were New Zealanders, with their own identities as New Zealanders tied to Maori culture. They have a personal connection to Maori traditions, and experience aspects of Maori culture interwoven with their national culture. There is a level of familiarity with Maori tradition. There is a Maori TV channel, Maori rituals are used at public events, Maori words are seen in many applications of daily life, and, of course, Maori and Pakeha people coexist. While I make no case that Maori tradition is properly or equally represented in New Zealand, elements of Maori culture are evident throughout New Zealand in many different forms. Students therefore come to their work in Maori traditions with some sense of familiarity and kinship. From my observation at the time and in the video documentation of the session, the largely Pakeha students in the class studying haka (dance) and waiata (song) appeared entirely comfortable with instruction that was both in English and Maori, with sung and chanted lyrics in Maori language, and with movements and gestures required that were specifically drawn from Maori tradition. From my own years of experience in American classrooms, I imagine that these qualities would not only be difficult for American students, but that these developmental ages would be embarrassed and uncomfortable with the physicality of the movements. I was particularly struck by one singing game performed in this class that got progressively faster. Students were flapping their "wings" and rolling their hips to the music at different moments. Boys performed these movements with as much enthusiasm as girls, and their collective enjoyment of the game was evident.

In Hawai'i, the majority of students at the research site are either Native Hawaiians or Pacific Islanders, with less than a quarter of the student body identifying as Caucasian (Institute

of Education Sciences, 2012). Even for those who are of European ancestry, they live in an island culture that is built on a tourist industry that celebrates Native Hawaiian traditions, and there is a strong political movement promoting Hawaiian sovereignty (Trask, 1993). In the school itself, they are surrounded by the Hawaiian language, chant, rituals and traditions, that are practiced and openly cultivated, valued, and appreciated by the faculty of the school. One might expect that since the criteria for attending the school states that participants must demonstrate interest and appreciation for the Hawaiian culture (School website, 2012[3]), that the families, regardless of their own ethnicity, value the cultural knowing that such a school seeks to provide. It would appear that there is familiarity and relationship for students at this school to Hawaiian culture.

As in Hawai'i, the students at the Oneida tribal school in the US, choose to attend this school out of a connection to their cultural traditions. One quarter American Indian ancestry is required to attend the tribal school (School website[4], 2013), so the students who participate in the traditional arts experiences at these schools, or at the Oneida arts program, identify as being of the culture from which these arts experiences are derived.

> The cultural education allows for good things in the student to grow that don't take place in a dominant cultural setting. Here it's highly prized, it's taught, it's used, it's checked on every day. It's just part of the day, it's part of life, instead of it's something "over here" that has nothing to do with the subject content. It's inter-woven in cultural education. (Akeakamai, H-MA Teacher)

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[3] The identity of the school website is not included here to protect anonymity of the school.

[4] The identity of the school website is not included here to protect anonymity of the school.

The connections described at these research sites are relevant in that these established relationships students have to the traditional arts experiences predictably inform their responses and interactions with those art experiences. In the analyses of the research, this aspect must be taken into account when considering the traditional arts experience that is undertaken by learning settings that do not have such a relationship to the culture from which the traditional arts experience is derived. While this research does not include comparative settings that might illuminate this issue, this important variable must nevertheless be considered in the conclusions and recommendations drawn in the final chapters.

In Between the Macro and Micro: Teacher / Student Relationships to the Traditional Arts

As the relationship of the students to the traditional arts must be considered, so must the relationship of the teacher to the traditions, both artistic and otherwise, be examined. At the research sites, the teacher's relationships to the cultural traditions varied significantly, and the data showed that this relationship impacted many aspects of the learning, including the proficiency of the teacher within the form and the method of delivery. Additionally, when "outsider" teachers deliver experiences to "insider" students, there are psychological dynamics at work that may be noted here, but are beyond the range of this research to assess more fully.

Hi'ilawe, the head of school at the H-MA site, talks about this issue specifically:

> So many of our Hawaiian children, especially, they feel shame... Because they don't know anything Hawaiian. And then you add - here's this haole (white) girl, who can out-chant me, who's a better dancer. ...I found that Hawaiian children don't appreciate it

> when non-Hawaiians put themselves in front of them as the expert. It's just like a turn-off, you know? And they also have a hard time when their peers start to exhibit the attitude of "I can do Hawaiian better than you." So that's something we really have to look out for because I see our Hawaiian students shutting down.

At the M-WH site, the teacher was Maori. She spoke Maori, and the language was interspersed with the English used to provide instruction throughout the session. Although, as has been noted in this chapter, this class existed within a traditional, dominant culture learning environment, it was clearly observed that aspects of her teaching methodology did not follow dominant culture instructional strategies. One example of this has been described earlier in this document in relation to students adding vocal harmony parts to the waiata (songs) being learned. In modern pedagogical practice, harmony would have been taught through a cycle of students hearing the pre-determined desired harmony part in small sections, copying the small section, and incrementally adding more sections in this manner until the harmony line was completely mastered. Kaiwhakako, the teacher in this setting, describes her approach in this way:

> You wait and see if it's there, and you make the environment good for it to happen - a safe and comfortable environment. It doesn't matter if somebody's warbling off-key, or they get it wrong.... 'Cause I do it, and the kids have a laugh or whatever - I'm alright with it. So, I want to encourage a risk-taking environment where if you want to have a "go" at a harmony- see what you can hear - and something will pop out and some of it might be good, some of it might be dodge-y. But we keep what's good!

While Kaiwhakako clearly values the capacity of her students to explore and find their own way, it should again be noted that she did not make the determination of what was "good," or what should be kept. That was left to the students to ascertain. Kaiwhakako brings to her

instructional practice strategies that lie outside of dominant teaching methodology, and reflect her "insider" status in relation to the traditional arts learning. She brings Maori ways of learning to this work. It is interesting that this resistance to offering pre-determined solutions to a learning problem to students that Kaiwhakako exhibits here is replicated in multiple instances at the O-SD site, and described by the arts program at the O-SD site as a practice followed by a visiting Oneida teaching elder. An "outsider" teacher, in my own experience with traditional arts in schools, as well as my own training as a music educator, would likely not conduct instruction in this way.

The contrast is interesting, when, in the M-TK setting, an "outsider," or Pakeha, teacher, is delivering instruction based on Maori traditional arts. She is a master teacher, by all of the criteria that I have internalized about teaching over my own career and meets those qualities described in the field as well (Buskist, 2004, Johnson, 2011). She starts where students are, and knows and expects her students to reach the goals set out for the work. Her structures provide for student peer and self-assessment, and the classes are quite student-centered. Students work very independently, and document their own creations and learning using the structures she has put in place. She sets up learning problems without defined solutions; students create solutions within the parameters she has structured for them.

Aruhe, the teacher in this setting, relates to the students her own intense study to develop proficiency in working with these Maori traditional forms, and the high level of expertise that was required to be considered proficient in their use. In relating her own struggles to the students, she conveys a sense of the value and importance, as well as the complexity, in the Maori traditional art forms. She shares books and publications with students highlighting work by

accomplished Maori artists, and thus positions Maori art as holding importance in the "larger" art world. Aruhe models an approach that is more closely aligned with the situation teachers might have in teaching cultural arts in mainstream educational settings. She is an outsider using her own skills and instructional strategies, to represent the art and culture of a tradition that is not her own, except in the sense that as a New Zealander, she does have a relationship to this Maori tradition. In her own words "I have been teaching the art that is New Zealand's cultural heritage, and mine by way of birth in this country."

The US settings utilized multiple teachers, and most of those teachers were "insiders" of the culture; a few were not. There was, however, even among the "insider" Oneida, a sense of being outside some of the cultural traditions, specifically in the case of language. From Genessee, one of the culture and language instructors at the Oneida tribal school:

> I struggle with the individual expression every day in my classroom. Language immersion should be happening, and I can't offer that. ...Oneida language is so important to our sovereignty, our values. Learning language is an emergency!

Acknowledging the language difficulties, there was significant evidence in interviews, observational and recorded data to support, in both the Hawai'i and Oneida sites, an insider/outsider status of teachers who were from the culture and those who were not. The head of school in Hawai'i struggled with this issue in the staffing of her school, acknowledging the expectations of state and federal school mandates, and their school charter that specifically sought to instruct in Hawaiian ways of knowing. She shared:

> Hawaiian children are kinesthetic, auditory, spatial learners. A traditional setting doesn't work for them. It is difficult to have the school because there aren't teachers who have

> cultural and modern pedagogical expertise. I have yet to meet a local Hawaiian who can (teach within both paradigms).

So Hi'ilawe found herself as the leader of this culturally focused school, not only challenged by the duality of meeting both the mandated curricular demands and the demands of culture-based knowledge acquisition, but challenged by the duality in the current teacher population available to her to hire as teachers to meet those demands. She found that the pool of teachers available to her carried one set of skills and capacities or the other - not both. She relates that over the evolutionary life of the school her choices in this arena have shifted:

> I used to try to combine the two paradigms, but now I'm trying a more traditionally Hawaiian way. They are two conflicting mind sets. This cultural approach may not meet academic goals, but at least students come. So many of our students, they feel shame. ...They give up more easily. (Hi'ilawe, Head of School, Hawai'i)

She states that she sees this as a transitional stage for the school, that she sees the community being renewed, relationships being restored, and connections to elders revived. These perceived realities have led her to make staffing decisions that reflect a culturally mixed faculty, but one that is now weighted toward meeting the goals of the acquisition of cultural knowledge and ways of knowing. The faculty is composed of Native Hawaiian teachers, non-Native teachers who are heavily trained in Hawaiian tradition, and non-Native teachers who have outside experience with indigenous peoples and are strong supporters of learning grounded in traditional ways of knowing. All of the faculty here participate in the many rituals, the chanting and celebrations that are Hawaiian, so all are participants and learners of the traditions. There is a sense of pushing and pulling - the dance between these often conflicting paradigms, that the

hybridized educational situation has created for the teachers that work here.

The Oneida and Hawaiian sites that are both culture-based sites, differ significantly from the two schools I studied in Christchurch, New Zealand that were mainstream school settings in the sense that there is an expectation that traditional ways of knowing will be honored and valued, weighted within the curriculum and school in a broad sense. No such expectation exists in the Christchurch settings, where, even in learning about Maori traditions and artists, learning takes place within a dominant culture paradigm that does not ground itself in traditional Maori ways of knowing. There is no effort to bridge the *structural* aspects of cultural epistemologies, values and ways of constructing meaning. An individual teacher may bring her own cultural ways of teaching and learning, as well as cultural content, as did the M-WH teacher, but she cannot bridge these ways of understanding into the larger school setting. She does, as did the M-TK teacher, bring a window into that experience of Maori culture, supported by the experiential nature of the traditional arts experience. This is, in fact, one of the observed contributions of the traditional arts experience in these settings – the capacity to offer brief windows into cultural ways of knowing, even in situations where the structure of the setting does not provide support of these cultural understandings.

By contrast, the Hawai'i and Oneida sites, which exist outside mainstream public education in the US, demonstrated numerous examples of adherence to cultural ways of knowing that included values that went beyond the arts experience itself. In Hawai'i, the many chants that are performed contain a great deal of very specific knowledge of the land, such as specific types of wind and waves. Additionally, they hold the stories upon which the cultural values are grounded. The Hawaiian culture class instructor, at one point in the chanting, says to students:

"When you chant, you have to think about what you are saying. Your words, they bring life and death. Think about your words. When you chant, you are asking for help. Think about what you are saying" (Kaimalolo, teacher, Hawai'i).

This same cultural knowing that is conveyed by "insider," Native Hawaiian instructors in Hawai'i could be seen at the Oneida site as well. One such example had the culture and language teacher at the high school, a Native Oneida, instructing students on the shuffle step that is part of the social dance. In the quote below, she speaks to female students specifically, describing the shuffle step of the Woman's Dance that they are learning:

> When you do the Woman's Dance, basically you have to remember in the woman's shuffle you are massaging the ohútsya [earth], right? And so, when you are massaging, there's a couple ways you can do it. Your feet - the main thing is the connection, the connection with the earth, and you're massaging her back, so however you shuffle your feet, however you decide feels natural, that's how you're going to do it. There's ten different dance steps - just feel it - there is no wrong way. (Skenandoa, teacher, O-SD)

Following this statement to her students, the teacher here asks a number of the students that she knows to be more experienced, to demonstrate how they do this dance. Through observing the interactions wherein the above quote took place, it appears that Skenandoa wants, through her students' own experience and choices, to demonstrate the many choices available to the students who are novices in this dance. The broader experience and insider status of this teacher provides a deeper experience of the culture, and this cultural experience, that may provide understandings about what is important to retain, and what is free to be determined by the individual dancer. She offers an insider's understanding of the meaning of the step, to massage the back of Mother Earth, rather than strictly specific instructions as to how the step should be

done.

In my own experience teaching cultural traditions, this is often missing from my own work. I know the steps, movements, or the melody as I have learned them, from a teacher, from a book, from whatever source. I am careful to verify the authenticity of the source. I look for sources that provide translations or meanings, so that I have some understanding of what is being conveyed. All of this care that I, as an outsider, exercise in learning and teaching cultural arts cannot include that broader sense of the tradition. When one has been part of the enactment of a cultural ritual many times, and knows the ritual as an insider, the knowledge becomes at once much more specific and yet often does not cling to specifics no longer seen as the core aspects of the ritual. In this way, the ritual opens with insider status, or intense exposure and study over time.

Cumulatively, the research herein provides a view of the ways that an insider or outsider teacher position relates to the teaching of the traditional arts, when the students in that setting have significant relationships to those specific cultural traditions. This view supports acknowledgement that an insider brings aspects of cultural knowing that are subtle, and yet foundational. The outsider is less able to convey these more textured and shaded elements of the tradition. The capacity for study of the culture, and immersion in the culture over time, as demonstrated by one outsider teacher in Hawai'i, Hoa pili, demonstrates the possibility for bridging this gap. The Oneida teacher quoted here, Skenandoa, also acknowledges, as she speaks to her students, that those students who participate in Pow-wow, gatherings of Native peoples that include ritual dancing, have an easier time learning the Oneida social dance tradition, since they are experienced in the broader tradition. She states that they are more eager to dance and

less self conscious because of their prior, similar experiences. A similar statement is made by Onatah, who tells us that some songs are very difficult to teach unless students have prior experience in the tradition:

> There are certain songs that are harder to teach because of the dance moves.... Either you learn it when you're little, and you're surrounded by it, and you get it like that, and those songs are harder to teach in the classroom because they don't have that background of seeing it from this little.... (She gestures, indicating the height of a small child.) One of the songs I'm working on this year is one of those songs. I decided I'm going to try it, we're going to do it and see how it goes because it's a faster paced song, and the foot work for it is one that you need to know growing up. I have a few students who have grown up attending the ceremonies, and have been surrounded by it and those are the ones that got it. Yeah, you can see it. There are songs that I've found that are harder to teach in this setting, because you've got to have that background. (Onatah, Teacher O- SD)

One might extrapolate that, similarly, both teachers and students who have experience in other indigenous traditions will have more immediate capacity in newly undertaken cultural traditions. The scope of this research is too narrow to yield information about this possibility.

The Micro View: The Individual's Relationship to the Traditional Arts

There is the more personal aspect of this question of insider /outsider, or the way one sees oneself in relation to any traditional arts experience. Is this an art that relates to me personally, or does it constitute "other?" While this chapter has addressed the whole class relationship to the traditional arts being studied at the research sites, there is the direct, personal relationship individual students have to the traditional arts experience as well.

There were episodes at two of the research sites directly speaking to the individual

student's sense of him/her self in relation to the experiences. In the first, at the Christchurch M-WH site, a student approached Kaiwhakako, the instructor, to share that her Mom and Dad are Samoan. Kaiwhakako responded, "Have they taught you any Samoan language?" to which the student replied, "Yes, but I keep forgetting." Kaiwhakako laughed, and responded to this information about the student's cultural heritage with, "That's very exciting!" She then closed the interaction with some playful teasing about the student taking over her role, now that she had established this elevated status in the group: "Do I have to watch out for you now?" There was laughter and pleasure from the young girl at this response.

Such an example illustrates the power of such a setting within which traditional arts are positioned reflecting importance and value, to draw out student self inquiry. This student appeared to find that this setting honored culture in such a way as to support the self confidence and pride in her own heritage that would have her self reveal in this way.

Likewise, at the other Christchurch site, where Maori symbology was being studied and developed in visual arts projects, a student in Aruhe's class shared his own Tongan heritage. Aruhe immediately worked to adjust the assignment for this student to incorporate shapes and forms from Tongan tradition into the assignment. In both of these examples, it appears that the very presence of the cultural traditions, presented within a framework that values and conveys their worth, elicits personal examination and sharing. The main research question asks how traditional arts work to allow students to interact with teachers and others in ways that legitimize who they are and how they make sense of the world. These are simple examples of the ways the frameworks of traditional arts, when conveyed with respect, and the expectation that students contribute and participate, work to provide a space where students practice injecting their

personal selves into the work of the classroom and the world.

In the Chapter Six section on Considerations of Language Acquisition, some attention was given to the issue of the level of student engagement in the chanting experiences at the Hawai'i site, and teacher concern regarding this issue. This concern was specifically expressed in relation to the chanting of students, rather than the traditional arts more generally. Chanting often was executed with flat affect and a lack of animation in the expressions of the young people. That said, a distinction may be made between the chanting experience, and an assumption of a lack of engagement with the traditional arts more broadly. The range of arts was quite extensive as encountered at this site, and included dance (hula), chant (oli), plant weaving, and games. Thus, this site provided a broader view of the engagement level of students with traditional arts. It was only in the instance of the chant that this issue of lack of animation was observed. In the other arenas, all participation was enthusiastic and reflected high levels of engagement.

As in the other sites, it was observed that there was no shyness or discomfort demonstrated around full participation in the performance-based forms of these arts. There were, as was the case in the classroom undertaking the study of Maori song (waiata) and dance (haka), traditional arts that called for very physical movements, such as hip rotations or movements. I witnessed no discomfort from students, male or female, in these movements. Additionally, for the Makahiki celebration in Hawai'i, students wore traditional clothing, some of it somewhat revealing in comparison to the students' usual attire, particularly for the boys. Again, my sense was that students were not uncomfortable, but rather proud of their knowledge shared, role and position in the celebration. This fact was evidenced by the choice students made to wear these garments long after the opening rituals required them to do so, on into the rest of the day's

celebrations. Again, my own sense is that in the case of both the movements of the dances, as well as the clothing required, the dominant culture, non-Native American student of similar age would, in my experience, be uncomfortable, shy, or unwilling to participate in these aspects of the cultural traditions.

The chanting, in contrast to the other arts experiences at the Hawaiian site, demonstrated a physical rigidity of the form. Students stood, often for long periods, to execute the chants, standing in place and reciting long texts. These traditions, unlike all of the other traditions in Hawai'i, did not include movement, or opportunities for personal expression. They called on extensive memorization skills, but not the more physical, expressive input on which all of the other traditional art forms relied. There is little in the research that offers this comparison, however, as it was only at this site and only this traditional art form, that had this more rigid quality.

At the Oneida, O-SD site, students danced with abandon, interacted with teachers in ways that conveyed their interest in learning the dances, appeared to offer respect and admiration for both the mentors and their peers who were more accomplished in the dances, and admired the individual clothing and artifacts that made up the Native costumes of students, mentors and peers. All indications were that there was a legitimization of students in these experiences and interactions, and, when the traditional arts were emotionally embraced in this way, provided a means for making meaning for students.

Earlier in this thesis, in Chapter Three's section Te Ipu, the Container: Traditional Arts, the concept of "tourist curriculum" (Derman-Sparks, 1989, p. 7) was discussed wherein students learn about the celebrations or artifacts of a culture, sometimes expressed as the "Four F's":

food, festivals, folktales and facts" of a culture. As cited herein, research (Derman-Sparks, 1989; Banks, 1994; Sleeter, 2012; McCarthy, 2005) has shown that this essentialization of "other" does not lead to the hoped-for understanding and respect that was its goal. This research has not been undertaken in settings that have no relationship to the traditional arts being studied. However, the research has illuminated a more nuanced expression of insider /outsider or "other." These sites have demonstrated that a relationship to a culture mitigates the other-ness that might otherwise exist. In no instance that I observed was there an indication that students thought that the traditional arts experience was "weird," or "strange" or otherwise "foreign." In all instances that I observed, it appeared that students considered the tradition worthy of learning. This determination was made by observance of student pride in their work, and the lack of embarrassed responses that would be expected in these age groups to participation in such performance-based experiences. I was repeatedly surprised that the expected age-level shyness and other behaviors could be seen more generally - these settings were not unusual in this respect at all - but in relation to the active performance of the rituals of the arts traditions, the discomfort or avoidance simply was not there.

Does this exist only because of the personal relationship of students to the culture, or does it also exist because of some aspect of the traditional arts themselves? Is participation in traditional arts, particularly within a framework that is accepting of personal variance, or creative process, more likely to engender relatedness to culture regardless of one's own cultural background? According to Turner, there is reason to believe this might be the case:

> Perfect transcultural understanding may never be achieved, but if we enact one another's social dramas, rituals, and theatrical performances in full awareness of the salient

> characteristics of their original sociocultural settings, the very length and intensity of what Schechner calls "the training-rehearsal-preparation process" must draw the actors into "other ways of seeing" and apprehending the "reality" our symbolic formations are forever striving to encompass and express. (Turner, 1982, p.18)

It must be acknowledged that it is outside the scope of this research to definitively answer these questions. This research did, however, show that in these four settings where there is a pre-existing relationship to the culture, either cultural membership, geographical or national affiliation, traditional arts offer an avenue that provides for creative expression, a vital component of culturally responsive pedagogy, to flourish. This represents an engagement with, and deepening of, the relationship to the cultural experience. The imaginative quality of such work, requiring many of the aspects identified earlier as components of creative process: *generating* and *elaborating on ideas*, *mental imaging, muscular thinking*, and an *emergent quality* of the work, would likely, as described by Turner, draw these students into "other ways of seeing" (Turner, 1982, p. 18), a quality integral to the goals of multicultural education.

For the student and teacher who are truly outsiders to the cultural tradition being undertaken, the capacity of the traditional arts to move participants to "other ways of seeing" may exist, but the scope of this research is too limited to define those outcomes. What is the capacity of traditional arts experiences to serve in settings that are not related to the culture of that arts experience? Is this capacity transferable in some degree to settings such as mainstream American schools that are usually firmly grounded in dominant cultural practices? Are there variations in this capacity that are impacted by participating students who represent the culture of the arts experience, in a classroom where the teacher has no familiarity with the culture of the arts experience? Likewise, do these traditional arts experiences hold potential to serve in settings

where both teacher and students are completely unfamiliar with the targeted culture? What is possible in these situations? The reality is that both of these scenarios depict the settings within which our aspirations for multicultural education are commonly at work. However, in the concluding chapter and recommendations, thoughts will be offered about the capacity of such arts experiences to serve in these settings, and recommendations will be made for further inquiry that might more fully describe the role and potential of such work.

SECTION THREE: CONCLUSIONS

Chapter Eight: Re-Framing Traditional Arts

I have come to this research following many years of my own professional practice. In many ways it continues to intrigue me that cultural studies and traditions carry an unending interest for me. Some of the research in these pages, particularly that of Victor Turner and Wilhelm Dilthey (Turner, 1967, 1982), has served to illuminate my own fascination with the subject of this research. Once again, Victor Turner speaks to this enduring fascination:

> Perhaps, paradoxically, we confront our own personal, singular depths more fully in these collective forms than we do through introspection, for they arise from a heightened sense of our shared humanity, even if they clothe themselves in the guises of a thousand different cultures. (Turner, 1982, p. 13-14)

My work, throughout my adult career, holds a core commitment to education that reflects the diversity of individual and collective experience and identity. I share the succinctly stated sentiment of Abdi: "...an education that is not relevant for people's cultures and needs is an inadequate education" (Abdi, 2006, p. 23).

Not only does education have to start with the student, who that student is and what she brings to the educational "table," it is my belief that the educational setting must provide experiential, performative opportunities to integrate understandings and the personal experience and meaning-making capacities of students. Vygotsky affirms the powerful contribution of such

learning. I would amend Holzman's quote below to encompass learning beyond our early childhood years, to include the learning that takes place throughout our lives, both in educational settings, and in life more generally.

> "Vygotsky's message is profound: performing is how we learn and develop. It is through performing—doing what is other than and beyond us—that when we are very young we learn to do the varied things we don't know how to do" (Holzman, n.d., p. 7).

This thesis is interdisciplinary in nature. In it, I have attempted to weave together the interests and understandings of several educational spheres as they relate to traditional arts in the classroom:

1. multicultural education, critical pedagogy, and culturally responsive learning
2. anthropology, cultural studies, and ritual
3. arts in education and arts integration
4. the broader educational call for the cultivation of creativity and innovation

As discussed earlier in this thesis, there has been a significant history of traditional arts in education, employed in ways that are now considered to have been limited and even misled, such as what has been termed "tourist curriculum" (Derman-Sparks, 1989, p. 7). The reality has been that much of the previous use of traditional arts as employed to address goals of creating culturally aware, informed and compassionate global citizens, has fallen short. As educational efforts to be culturally responsive have moved beyond those earlier, limited efforts, our understandings have played out in more informed efforts, such as those of Te Kotahitanga, in New Zealand, wherein relational aspects of learning are the centerpiece of curricular and teacher

professional development, and the strengthening of critical pedagogical practice more broadly in the US and beyond. The role of the arts has been far less prevalent in these evolving, more informed efforts.

These more recent efforts are no longer focused upon the narrow "foods, festivals, folktales, and facts" that once drove multicultural curriculum. Traditional arts were a centerpiece of the earlier rendition of cultural awareness in the curriculum. Since that time, however, the role of traditional arts in the efforts to create a culturally responsive pedagogy has become cloudy, and less defined. We are both more informed and more cautious, and aware of our limitations in utilizing traditional arts in the learning setting. In my own practice, over many years, I have observed that teachers are increasingly aware of what they don't know about world cultures, and more reticent to engage in an experience that might have them make "mistakes," or worse, violate some unknown cultural expectations or mores. It is the dilemma of the outsider teacher.

And yet, teachers are charged with teaching about the world beyond classroom walls. This dilemma calls on us to create and institutionalize culturally grounded and conscious educator capacity to specifically support this expectation. This is not just a concern of the social studies teacher in current classrooms. The modern teacher typically has many students in her/ his classroom that represent different cultural backgrounds, and in order to teach contextually, teachers need tools and strategies for undertaking to teach their students as cultural beings. This is, in many ways, particularly important for the student of the dominant cultural heritage. The realities of power and position require that we all understand the unstated privilege and bias that inform our own interactions in the world, and are held within the traditional educational setting. Additionally, the classroom that collaboratively undertakes such study, enlarges the perspective

and experience of every child in that classroom. Indeed, it is a necessity for the creation of the globally informed citizenry that our modern day life demands, and critical to the creation of informed citizenry in support of a democratic society.

This thesis strives to begin to bridge the gap between the old approaches and newer understandings of culturally responsive pedagogy, clarifying the potential of traditional arts to serve in developing a learning environment that is truly culturally responsive, and integrates a global perspective. This is a complex issue, and the research here serves to illuminate both the foundations that underpin understandings and practice, and to examine the research questions through the stories of the four identified research sites. The stories of the four sites offer both rich, thick data, and, as the stories have unfolded, they also served, through their commonalities, to bring the four themes examined in this research to the fore. It must also be acknowledged that the scope and specificity of these four sites has predictably limited potential to describe and inform our understandings.

The selection of the four research sites was based on their existing relationship to the cultural tradition represented in the arts experience, and their relative "insider" status in undertaking that cultural arts experience. It was hoped that these teaching settings, that are more familiar, experienced, and related to the cultural tradition, might demonstrate and define the potential of the cultural arts tradition to function in a non-essentialist capacity, clarifying the quality of individual engagement, and providing for a context within which to examine student interactions and ways of making meaning. While the relationship, familiarity, or insider status of these research sites to the tradition has the benefit of mitigating essentialist tendencies in the study of the traditional arts, it also has a limited capacity to offer information that might be

generalized to the setting wherein no such relationship exists.

Initially, as suggested by research portraiture methodology (Lawrence-Lightfoot and Davis, 1997), four relevant dimensions were identified that held the core elements of the research questions within their province. These were: 1.) tradition and ritual in culture, 2.) culturally responsive learning and pedagogy, 3.) arts in education and arts integration, and 4.) improvisation. These four relevant dimensions were used to focus research data collected at the sites, always oriented toward their capacity to illuminate the complexities of the research questions. Through this process, four themes emerged from the data drawn from the research sites themselves.

1. the roles, requirements and expectations held for the traditional arts in the educational setting
2. the creative process itself, as demonstrated within the traditional arts experience
3. the temporal aspect of traditional arts in the educational setting, that both connects students to the "past-ness" and "future-ness" of the culture
4. the "insider" / "outsider" status of the traditional arts in the learning setting, as well as the "insider" / "outsider" status of students and teachers who engage in the traditional arts experience

Through these varied lenses, further issues, questions, and clarifications were developed, as well as conclusions and implications about the specifics of efficacious use of the traditional arts in the learning setting. Summarized findings are organized here in relationship to the three research questions.

Traditional arts in non-essentialist, individually engaging learning

Shor and Freire, in the quote below, highlight the separation that exists in schools between the known and the experienced, the intellectual and the emotional. Traditional arts offer an avenue to bridge this divide, calling on students to inject their own understandings, interpretations and adaptations. In so doing, the disempowerment described by Shor and Freire is exchanged for a vibrancy that may only be found when learning has personal relevance.

> Students withdraw into passive noncompliance or offensive sabotage in response to a disempowering education, this dichotomy of reading from living, of intellectualizing from experiencing. Our hypothesis suggests, then, that domination is more than being ordered around impersonally in school, and more than the social relations of discourse in a transfer-of-knowledge pedagogy. Domination is also the very structure of knowing; concepts are presented irrelevant to reality; descriptions of reality achieve no critical integration; critical thought is separated from living. This dichotomy is the interior dynamic of a pedagogy that disempowers students politically and psychologically.
>
> Year after year, this dichotomy destroys student enthusiasm for knowledge. Students learn to have low expectations for their schooling. Many hear the teacher read off the curriculum for the term and they want to yell out. Oh God, not again! They keep going over the same material from year to year, or get new material presented in dull, abstract ways. In nominally different but emotionally interchangeable courses, alike in their emptiness. The mandated syllabus and standard exams and commercial textbooks preside over this sad waste of such wonderful years in a student's life (and in a teacher's life). (Shor & Freire, 1987, pp. 137-138)

Earlier in this thesis an exploration was made of the defining qualities of culturally responsive pedagogy, and, it was found that this bridging is critical in culturally responsive pedagogy as well. Dividing the characteristics of culturally responsive pedagogy into categories of those characteristics inherent in arts learning, those that constitute the critical aspects of

culturally responsive pedagogy, and those that constitute the process-based aspects of culturally responsive pedagogy, it is the process-based aspects that are particularly well-suited to serving in this bridging capacity. To assess the ways in which this capacity was presented in the data, the first research question is used as a lens through which to view these processes.

Research Question One

How might traditional arts, which, by their nature contain something of the cultures from which they are derived, provide for non-essentialist, individual engagement in classrooms?

This research supports the capacity of traditional arts to serve in providing for non-essentialist, individual engagement in classrooms. Essentialism, the belief that there are a set of characteristics that define a cultural group, has led to approaches to teaching that are based on a universal set of ideas and skills that should be taught to all. These essential ideas are externally determined and imposed on the learner. This is the opposite of a constructivist approach, wherein learners construct their own understandings as individuals, who, while representative of their cultural group, hold their own personal set of ideas and identifying qualities and characteristics, and bring their own life experiences to the learning. The Hanley and Noblit research, a central orienting resource in this research, named the arts as one of nine themes of culturally responsive pedagogy. Their research, however, did not extend to traditional arts, and the particular capacities held in those forms. Traditional arts provide an interesting avenue for a non-essentialist approach, given that these art forms have often historically been utilized in an essentialist approach to cultural studies. For example, when students learn “about” China by

singing a Chinese song, reading a Chinese folktale and doing a Dragon Dance for the Chinese New Year, traditional arts make up the bulk of the essentialist study of Chinese culture. In such a study, being Chinese is reduced to a few essential markers of what it means to be Chinese. There is no room for an understanding or experience of the individual Chinese person within that definition. In contrast, this research specifically examines the ways in which traditional arts bring the individual into the learning process, relying on the contribution of the individual student to the learning process, and providing for culturally responsive learning, as defined by the research of Bishop (2008), and Hanley and Noblit (2009).

The findings, specifically offered in Chapter Five in relation to student engagement with creative processes, demonstrated that both students who were of the same culture as the arts experience and those who were of a different culture than the arts experience responded to traditional arts experiences with engagement and investment in their use and performance.

While there are likely differences in the responses of those who are "insiders" to the culture, and those who are not from the cultural tradition with which they are engaged, it is beyond the scope of this research to define those differences. This enthusiasm toward the experience was contraindicated only in the experience of chanting in the Hawaiian learning setting, where student enthusiasm and engagement was documented to be limited. An analysis of this variance is addressed in the findings categorized under the second research question in this chapter. The capacity for the traditional arts experience to engage is thus in alignment with the wider field of arts-in-education experiences, wherein the experiential, expressive qualities are recognized for this capacity to engage (Ruppert, 2006, p. 14). These findings support the non-essentialist quality of the engagement. Students self determined the place and manner with which

they would interact with the form. As would be the case in essentialist approaches, there was no assumed universality of the experience; rather, students created their interaction with the art form within the experience. This was seen in every traditional arts experience, at every site, and the evidence of this type of interaction may be found in specific examples throughout the Findings and Discussion section of this thesis. The capacity of traditional arts to thus frame and provide for such an experience, as documented at the four research sites here, is a powerful one.

In thinking back to the starting point of this thesis, contrasting the "folktales, festivals, foods and facts" approach, what was different here? There was, demonstrated at the research sites, a foundational expectation that the traditional art form was available for interactivity. This is a critical quality that is missing in the cultural experiences seen in "tourist curriculum." When the teacher him/herself is of outsider status with the traditional art form, *and* only knows how to teach it in a static form, there is no point of entry for the student to interact with that form, making it their own. There is not the capacity to do the things that were seen in this research, wherein all of the teachers had a relationship with the cultural tradition: to invite students to make it their own, to encourage students to try the form, interpreting it through their own lens of preferences and abilities, through their own physicality. As was discussed at length in Chapter Six, this type of engagement with traditional arts essentially encases the art form in glass - it is no longer a viable instrument through which to explore the form in its "past-ness," and no invitation to inject oneself, moving the experience and the cultural tradition into "future-ness."

At each of the research sites, data suggested that students were personally reflective when engaged in the traditional arts experiences (See Chapter Seven: The Micro View: The Individual's Relationship to the Traditional Arts). Students exhibited behaviors indicating that they personally

examined their own cultural heritage in relation to the cultures experienced through the traditional arts, and that they viewed non-dominant cultural affiliations as an asset in these settings. This elevation of non-dominant cultural affiliation to an affiliation of positive status, is an important and meaningful aspect revealed in this research, and one that would be most desirable to cultivate in learning settings more broadly.

While there are many individuals who have conducted arts-based projects that were non-essentialist in nature, notably such artist/educators as Arnold Wilson (Greenwood & Wilson, 2006), Gordon Tovey (Tovey, 1964), and Elwyn Richardson (Richardson, 2012, 3rd ed.), the tendency to use methodology that would tend to exoticize and essentialize "other" as described by Sleeter (Sleeter, 2012, p. 570), has had widespread prevalence, particularly as documented in the US. This type of instruction was an outcome of the earlier versions of multicultural education described in this thesis, and could be significantly mitigated by such experiences as were seen at the research sites. The capacity to provoke this perception of non-dominant affiliation as positive was commonly demonstrated in the data, and so offers information about characteristics of engagement with cultural studies that would be important to understand and utilize more broadly in cultural education.

It is an important finding of this research that evidence of self examination and reflection, engagement, and elevated status of non-dominant affiliation happened in all four of the research sites, and existed when the experience took place in a setting with outsider status, taught by teachers of outsider status, and with students of outsider status. It should be noted once again, however, that in all of the research sites there was some pre-existing relationship to the culture being examined. Therefore, it is impossible to generalize that engagement with traditional arts

has the capacity to offer these outcomes when the cultural study being undertaken through the traditional arts is without any familiarity or relationship to those engaged in the experience. This is a recommended area for future research.

The commonalities seen do suggest possibilities here, however. When a teacher who is outside the culture introduces cultural traditions with some indicators of her own interest in, respect for, and investment in understanding of the culture, as well as the capacity to teach the cultural tradition with a sense of its place within cultural traditions more broadly, students in this research responded to this positively, showing signs of their own engagement, reflectivity, and elevation of status of the culture in their own thinking. This research thus supports the importance of the acquisition of tools and strategies, and specific understandings of cultural practices in traditional arts that can be acquired by pre-service teachers and teaching artists, and brought into their classroom practice.

Additionally, it should be noted that when traditional arts are employed in this way, their capacity to meet the range of expectations for traditional arts in the curriculum is expanded and strengthened, paralleling the movement of such learning from tourist curriculum to culturally responsive learning. Such learning would be more effective in restoring identity, pride and sense of place, as well as in the support of cultural knowing, values and connections, the cultural expectations for traditional arts as defined herein. Likewise, political expectations are more effectively addressed, supporting the integration of marginalized populations and addressing social inequities, as well as those having to do with cultural aims and national identity. Finally, the educational goals of academic learning are also more likely to be met concerning social studies curriculum that holds objectives having to do with understanding and comparison of

cultural traditions. The specific data illustrating these expectations may be found in Chapter Four.

Research Question #1: Findings Summary

1. Both students who were of the same culture as the arts experience and those who were of a different culture than the arts experience responded to traditional arts experiences with engagement and investment in their use and performance.
2. Students were personally reflective when engaged in the traditional arts experiences, bringing qualities of non-essentialist understanding to cultural traditions being undertaken.
3. Students were likely to view non-dominant cultural affiliations as an asset when engaged in these traditional arts experiences.
4. When teachers unaffiliated with the culture introduce cultural traditions through traditional arts experiences, and indicate an interest in, respect for, and investment in understanding of the culture, as well as the capacity to teach the cultural tradition with a sense of its place within cultural traditions and human achievement, students in this research were likely to respond positively. Additionally, students in these settings show signs of engagement, reflectivity, and elevation of status of the culture in their own thinking.

Research Question #1: Resulting Theoretical Construct

When teachers facilitate experiences in traditional arts in such a way that students are exposed to entry points for their own interaction with the forms, students respond with self reflection, engagement, and a tendency to elevate the status of affiliation with the culture

undertaken.

While students and teachers do not become conversant in the culture as a result of such study, working with traditional arts in this way may serve to break down culturally-bound ways of seeing the world.

Research Question #1: Resulting Recommendations

- Further research should be undertaken to assess the capacity of traditional arts to support student engagement, reflectivity and identification with the qualities of those of non- dominant cultures, when presented by teachers with no familiarity with or relationship to the targeted culture, to students with no familiarity or relationship to the targeted culture.
- Further research should be undertaken to assess effective strategies for supporting the capacity of educators to integrate into their teaching practice study that provides for student interaction with traditional art experiences in a manner supporting student engagement, reflectivity and identification with the qualities of those of non-dominant cultures.

Research Question Two

How might this interaction provide a culturally responsive context for learning wherein students interact with teachers and others in ways that legitimize how they experience and make sense of the world?

For the purposes of this research, criteria outlined by the Effective Teaching Profile of the

Te Kotahitanga project in New Zealand, and Hanley and Noblit's extensive review of the research literature on culturally responsive pedagogy, positive ethnic socialization, resilience, and academic success, were used to assess the qualities of the experiences held in the research data. As reported in Chapter Three, the qualities of culturally responsive learning were divided into three categories, the first of which were those inherent in arts practices, and not definitive as to the cultural responsivity of a specific experience. The second category dealt with practices associated with critical pedagogy, and as such, were more focused on power structures as they exist historically and structurally. Criteria in this category tended to be met over time within a lesson or unit of study, so were more extended temporally in the life of the classroom.

The third category of criteria was defined as process-based, and it is within this realm that the arts experience holds its greatest potential to serve the goals of a culturally responsive pedagogy. In examining this aspect of the experience of the traditional arts, creative process comes to the fore, and became a core aspect of the research data collected. At the outset of the research, the focus was upon the improvisational capacity held within the traditional arts experience. As the data was collected and analyzed however, it became clear that a finer demarcation of creative process was needed, and the literature and findings led to the suggestion of a continuum of experience of creative process, termed here as the experiential modalities of creative process, and containing three fields: embodiment / physicalization, interpretation, and improvisation.

The traditional arts experiences at the research sites, without exception, fulfilled multiple aspects of the criteria for creative process, within one or more of the three stations of the experiential modalities for creative process. In a number of cases at each of the sites, learning in

the traditional art form was considered foundational, and therefore tended to fall more heavily in the realm of the physicalization / embodiment modality. This would include, for example, the learning of the kapa haka in Christchurch, wherein fewer choices that could be categorized as interpretive or improvisational took place, and most of the creative process was through physicalization and embodiment. Therefore, one of the findings of the research is that in the early stages of learning in the traditional arts, the creative process is played out through interactions that may be classified as more physicalized and embodied, less interpretive, and rarely improvisational. Interpretive and improvised forms become more possible through greater familiarity and facility in the form.

Even with this reality, engagement at all stations of the experiential modalities of creative process exhibits qualities meeting the descriptors of the creative process as defined herein (Chapter Five: The Experiential Modalities of Creativity). As such, creative process, as experienced in process-based traditional arts experiences, actively meets the criteria for a culturally responsive pedagogy.

A possible insight into the reason for the lower level of engagement in chanting (H-MA site) as described in this chapter may have to do with this specific issue. Chanting was the only traditional art form that did not have this process-based aspect to its learning and execution. Students were less engaged in the learning and execution of the chants seen in this research, as indicated by their flat affect and lack of enthusiasm for the work. While one could say that this chanting is embodiment / physicalization of language, with no other qualities of creative process seen, it would, at best, only marginally meet criteria for creative process. It was not, for example, collaborative, or emergent. Students were not called on to generate or test ideas, solve problems,

or meet learning criteria through open-ended solutions.

The contrast provided by this particular traditional art form to all of the other traditional arts experiences contained in this research leads to the second finding: In order for a traditional art experience to fulfill the criteria for culturally responsive pedagogy, it must meet the criteria for creative process beyond acquisition of skills and facilities. Indeed, the descriptors of creative process stipulate that creative process is *grounded* in requisite skills and facilities, not based on the acquisition of skills and facilities. This is an important, and defining distinction. And while the research sites, on multiple occasions, provided examples of creative process taking place at very early stages of engagement with the traditional art form, in every case except the Hawaiian chanting, some level of creative process was exhibited. This leads to the third finding of the research in response to the second research question: For a traditional arts experience to meet the criteria for culturally responsive learning, it needs to fulfill descriptors of creative process that include a grounding in skills and facilities, and cannot undertake *only* the acquisition of skills and facilities.

The capacity for creative process in traditional arts to meet criteria for culturally responsive pedagogy aligns with the widely held acknowledgement of the arts to provide for the expressive capacity of individuals. A culturally responsive pedagogy requires that the individual is honored in the learning. The performative requirements of the arts rely on the individual's interaction with the art form. These manifestations of culturally responsive pedagogy and the arts create a marriage that holds promise in the classroom. The traditional arts, as seen in this research, provide a structure and environment well-suited to meeting these qualities of the learning experience, and accomplishing broad learning goals.

Research Question #2: Findings Summary

1. A continuum of experience of creative process exists, termed here as the experiential modalities of creative process, and containing three fields: embodiment / physicalization, interpretation, and improvisation.
2. In the early stages of learning in the traditional arts, the creative process is played out through interactions that may be classified as more physicalized and embodied, less interpretive, and rarely improvisational. Interpretive and improvised forms become more prevalent with greater familiarity and facility in the form.
3. Creative process, as experienced in process-based traditional arts experiences, actively meets the criteria for a culturally responsive pedagogy.
4. For a traditional arts experience to meet the criteria for culturally responsive learning, it must fulfill descriptors of creative process that include a grounding in skills and facilities, and cannot undertake *only* the acquisition of skills and facilities.

Research Question #2: Resulting Theoretical Construct

When traditional arts are employed in classrooms, they may engage students in a creative process that takes the form of embodied or physicalized, interpretive, or improvisational interactions with the forms. When traditional arts are employed in this way, relying on creative process, they also meet goals for culturally responsive learning, legitimizing how students experience and make sense of the world.

Research Question #2: Resulting Recommendations

While the potential of traditional arts to serve in a culturally responsive, creative, capacity that legitimizes how students experience and make sense of the world exists, the integration of

such study into classrooms will require both the modification of teacher training to support the development of necessary skills for facilitation of these experiences in the classroom, and the development of resources to reflect a broad range of cultural traditions that are suitable for this application.

Research Question Three

How might these traditional arts experiences represent a capacity to embed culture in the workings of the classroom, a vehicle that is accessible for teachers and students, and that might "layer" into existing curriculum?

One of the overriding themes of the research had to do with hybridization. There was significant evidence of hybridization of the traditional arts and more contemporary forms, in many cases undertaken by insiders to the cultural traditions. This issue was examined extensively in Chapter Six, with particular attention to the ways that languages were hybridized in instruction and within the arts experiences themselves at the research sites. This hybridization highlights one aspect of the inevitable movement of traditional arts, when they are in use, into the present and future life of the culture. Efforts to forestall this hybridization, to retain forms as they are historically known, or to resist interactions with the forms, constitute a complex issue (Samuels, 1999, Kapchan & Strong, 1999, Stockhammer, 2012). This research, having taken place in settings demonstrating a high level of commitment to the support of the cultural forms, lends support to a sense of the inevitability of such hybridization. It supports the role of historians in preservation of the "pastness" of cultural traditions, and the role of students,

teachers, and classrooms in moving cultural traditions into present and future forms.

The importance of process in a culturally responsive pedagogy, as highlighted in the section on question two in this chapter, emphasizes that culturally responsive pedagogical practice relies on the interaction of the individual with the form. This reality is at odds with the preservation of some imagined "authentic" cultural form. Traditional arts must be opened up to interactions, the creative processes of students and teachers, in order to be viable in the classroom. This research, without exception, supported this interaction with the forms.

It must be acknowledged, however, that most of the settings in this research represented settings wherein teachers and students might be perceived as holding "rights" to interact with the forms, by virtue of their membership in the cultural group from which the traditional art form is derived. Those who do not hold such membership in the cultural tradition may not be perceived as holding those "rights." These levels of knowing, when shared beyond cultural borders, must be navigated with care, and call on the development and location of resources that both respect those aspects of the forms that should not be changed or hybridized, and provide for movement within those aspects of the form that are available for student and teacher interaction and creative processes. When forms are considered sacred, or too specific in their enactment to allow for the interaction of student creative processes, those forms are not suitable for the broader classroom setting. Those forms may best be utilized in classrooms by films or recordings or such venues that invite students to share, but not invoke their own creative processes into the forms.

Given these caveats and reservations, the research heavily supported the viability of traditional arts in the classroom setting, in all three of the categories of expectations for their use as defined in Chapter Four of this thesis: the political, cultural and educational. In the

examination of the research data, as outlined specifically in Chapter Seven, attention was paid to the "insider" / "outsider" status of the study, the culture, and the students and teachers at the research sites. In so doing, the issue of cultural ways of knowing, or meaning-making was acknowledged as being more or less present in the experiences undertaken.

Once again, acknowledging that each of these research sites had a relationship with the cultural tradition represented in the traditional arts experience, the traditional arts were a critical strategy for embedding culture in each setting. In fact, the settings could not have existed as either bicultural (in the case of the Christchurch sites) or Native in the case of the Hawaiian and Oneida sites, without the use of the arts-based traditions of the cultures. As such, they represent strong examples of what aspects of culture may or may not be "embedded," as the research question asks, into the workings of the classroom.

This research question, specifically, called for an investigation of the capacity for the arts to serve more generally as an educational strategy for bringing cultural studies, and culture specific ways of knowing into classrooms more broadly. Grounded in historical shortcomings of the traditional arts in this role, within what has been defined here as a "tourist curriculum," and discussed in Chapter Three, Te Ipu, the Container: Traditional Arts, the research aimed to define the ways that traditional arts might, within our current understandings of culturally responsive pedagogy, more successfully accomplish this goal.

The research here has served to clarify that the traditional arts, in order to be effectively employed in classrooms, must utilize creative processes. The research has further clarified that hybridized forms may appropriately be incorporated into the strategies employed for their use, and indeed, in some instances, may come into being via creative processes, resulting in new

forms, a process termed creolization earlier in this thesis (Chapter Six). This hybridization may infuse contemporary, dominant culture domains with the domains of the cultural studies being undertaken. Indeed, hybridization may be a critical component of the accessibility of cultural forms in settings where they are unfamiliar to those undertaking their use. The research here, in every setting, confirmed the utility of hybridized forms for the purposes of scaffolding the acquisition of skills and facilities in the art forms. Again, it must be emphasized that this research, engaged with those with special and specific relationships to the cultural traditions being studied, does not claim to extrapolate the ways that hybridization may appropriately be undertaken in settings that are more specifically dominant cultural settings, and wherein there is not familiarity and relationship with the culture for which study is being undertaken.

It was noted, in the research sites, that many cultural ways of knowing were embedded in the traditional arts themselves - the phases of the moon in the Hawaiian hand game, the relationship to nature of the Te Koru study in New Zealand, the relationship to nature reflected in the "massaging of the back of Mother Nature" in the Woman's Dance of the Oneida culture. But it is also true that many aspects of cultural ways of knowing occur in the execution of the arts themselves. The cooperative nature of games, the relative status of man in nature reflected in the hula dance, all reflect attitudes and values beyond conveyance of facts and knowledge held by a culture. These aspects represent some of the more important knowings that are experienced by the outsider. These are the aspects that begin to pull at the threads of our culturally bound ways of seeing the world.

But there is a further potential here that has not been addressed in this research. If we are open to the hybridization of forms, is it not also appropriate that one area available for

hybridization is to open the forms to the content of the curriculum more broadly? If, for example, the Hawaiian hand game that physically expresses the phases of the moon is undertaken by students, can students not then take the hand game format, and create a hand game that expresses other knowledge, other curricular content? It is this area of opportunity that was not observed at any of the research sites, but seems to be especially fertile ground for the educator.

If a teacher employs a range of cultural, traditional arts experiences in the classroom, facilitating student interactions with the forms through their own creative processes, might that teacher not then transfer that structure, form, or framework to other places in classroom study? Might that teacher not, over the course of the year, familiarize students with multiple forms and structures of this type, and then invite students to choose from a range of such options to express their understandings about concepts being studied? In so doing, is that teacher not only bringing in a more global perspective to the classroom, but acknowledging the worth and value of multiple literacies? Does this approach not present the possibility for a "layered" curriculum of sorts, one that meets multiple goals for cultural responsivity, multiple literacies, creative and critical thinking on the part of students? Does this represent a way to integrate our own "pastness" with our "future-ness" as a people that stand on the time honored traditions and processes of our diverse selves, drawing from that diversity, and building on that foundation with our own individual creative capacities?

Research Question #3: Findings Summary

1. Traditional arts experiences represent a critical strategy for embedding culture in each research setting.
2. Traditional arts must be opened up to the creative processes of students and teachers,

in order to meet goals for culturally responsive learning, and other educational goals.

3. Discernment is needed in regard to those aspects of traditional art forms that may be changed or hybridized. When forms are considered sacred, or too specific in their enactment to allow for the interaction of student creative processes, those forms are not suitable for the broader classroom setting.
4. Hybridization may infuse contemporary, dominant culture domains with the domains of the cultural studies being undertaken. Hybridization may be a critical component of the accessibility of cultural forms in settings where they are unfamiliar to those undertaking their use. The research here, in every setting, confirmed the utility of hybridized forms for the purposes of scaffolding the acquisition of skills and facilities in the art forms.
5. The research supports the viability of traditional arts in the classroom setting, in all three of the categories of expectations for their use: the political, cultural and educational.
6. This research, engaged with those with special and specific relationships to the cultural traditions being studied, does not profess to extrapolate the ways that hybridization may appropriately be undertaken in settings that are more specifically dominant cultural settings, and wherein there is not familiarity and relationship with the culture for which study is being undertaken.
7. One potential area available for hybridization is to open traditional art forms to the broader content of the curriculum.

Research Question #3: Resulting Theoretical Construct

Traditional arts provide a critical, under-utilized, strategy for embedding culture in the

educational setting. In order to best meet the goals of the learning setting, traditional arts must incorporate creative processes. Hybridization of the forms, while increasing accessibility for teachers and students, must be carefully undertaken. Traditional arts utilized in this way hold potential for addressing broader curricular content.

Research Question #3: Resulting Recommendations

- Teacher training should be expanded to include specific traditional arts experiences, including the capacities of those experiences to allow for student creative processes. Such training would work to develop the capacity of teachers to integrate and embed cultural studies and ways of knowing in the classroom.
- Resources should be developed to specifically outline appropriate hybridization of traditional art forms as used in the classroom setting, and possibilities for creative processes by students.
- These resources and trainings should specifically include explorations of the potential of traditional arts experiences to incorporate broader curricular content, breaching boundaries between compartmentalized content areas, and encouraging multiple literacies on the part of students.

Summary and Conclusions

In spite of the work of individuals such as Tovey, Wilson, Richardson and others (Tovey, 1964, Greenwood & Wilson, 2006, Richardson, 2012) who fostered highly successful projects that represented creative, process-based engagement with traditional arts, traditional arts in schools, particularly in the US, bear the bruises of the early years of multicultural education, and

the failed practices that created what has been termed a tourist curriculum, comprised of the superficial study of folktales, festivals, foods, and facts. Consequently, art forms of cultures are often approached with caution by teachers, or avoided altogether.

This thesis re-frames the use of traditional arts in the classroom through current research and knowledge, defining their efficacy and role in today's classroom. Traditional arts are examined through the lenses of arts integration and culturally responsive pedagogical practice, honing in on the process-based aspects shared by arts integration practices and culturally responsive learning and pedagogy. Multiple case studies were employed, using research portraiture methodology, and included classes at learning sites focused on Maori visual arts and haka (dance) and waiata (song) in Christchurch, New Zealand, chant, hula, song, and plant weaving in Hawai'i, and social dance and song of the Oneida tribe in the US.

Through the research process, themes emerged that included the roles, expectations, and actualities for the use of traditional arts in learning settings, categorized here as cultural, political and educational in nature. Additionally, the necessity for the broadening of the definition of creative process, initially conceived of as improvisational, became apparent, and so was expanded to include a continuum expressing the experiential modalities of creative process categorized as embodiment / physicalization, interpretation, and improvisation. Two other themes emerged, including the temporal quality of the traditional arts experience, its capacity to reflect and hold past, present and future-ness, as well as the interplay of elements of insider and outsider status in relation to engagement with traditional arts forms.

As has been noted in the literature regarding the inclusion of arts in the learning setting (Ruppert, 2006), arts experiences positively affect student motivation. Traditional arts

experiences, likewise, in this research, support those findings. Both students who were of the same culture as the arts experience and those who were of a different culture than the arts experience responded to process-based traditional arts experiences with engagement and investment in their use and performance. Moving beyond this foundational engagement, evidence showed that students were personally reflective when engaged in process-based traditional arts experiences, bringing qualities of non-essentialist understanding to the cultural traditions being undertaken.

One of the more promising and intriguing aspects of this quality of engagement was the tendency in this research for students to view non-dominant cultural affiliations as an asset when engaged in process-based traditional arts experiences. Another aspect of the research that holds promise for the efficacy of traditional arts in the learning setting where the teacher does not have a direct affiliation with the cultural tradition being undertaken is that in this research, it appears that when such teachers introduce cultural traditions through traditional arts experiences, and indicate an interest in, respect for, and investment in understanding of the culture, as well as the capacity to teach the cultural tradition with a sense of its place within cultural traditions more broadly, students respond positively. This style of teaching, attainable through strategic practices in teacher training, showed signs of supporting student engagement, reflectivity, and elevation of status of the culture in their own thinking.

Within this research, student engagement in creative processes took the form of what has been developed here as a continuum (The Experiential Modalities of Creativity), embracing physicalization / embodiment, interpretation, and improvisation, a broader and more inclusive definition of creative process as supported by the literature provided here. In the early stages of

enactment, student expressions of creativity are more likely to be physicalized and embodied, less interpretive, and rarely improvisational. Interpretive and improvisational forms become more prevalent as students develop more familiarity and facility in the form.

Creative process was defined in this thesis with a group of descriptors compiled from the literature. These descriptors include the *generating of ideas, elaborating on ideas, testing, refining* and *rejecting of ideas, breaching boundaries between different frames of reference, grounded in requisite skills and facilities, solving problems, meeting learning criteria through open-ended solutions*, *collaborative, emergent, engaging in visual, muscular thinking, imaginatively recreating sense images, mixing and melding synesthetic imageries, calling for abstraction, analogization, and empathy*. Traditional arts experiences, when inclusive of creative processes as defined through these descriptors, offer exemplary opportunities for teaching that fulfills criteria for culturally responsive learning. The descriptors of creative process call for a *grounding in skills and facilities*. It is important to note that criteria for creative process are not met when learning is *only* concerned with the *acquisition* of skills and facilities. Other descriptors must also be at work.

The research settings selected reflected the capacity for traditional arts to serve to embed culture in the learning setting. It is important, however, to recognize that discernment is needed in regard to those aspects of traditional art forms that may be changed or hybridized. When forms are considered sacred, or too specific in their enactment to allow for the interaction of student creative processes, those forms are less useful in meeting a variety of classroom learning objectives.

Hybridization may infuse contemporary, dominant culture domains with the domains of

the cultural studies being undertaken. This process may be a critical component of the accessibility of cultural forms in settings where they are unfamiliar to those undertaking their use. The research here, in every setting, confirmed the utility of hybridized forms for the purposes of scaffolding the acquisition of skills and facilities in the traditional art forms.

Additionally, one potential area for hybridization is to employ traditional art forms to include more varied curricular content.

This research was, by design, engaged with those with special and specific relationships to the cultural traditions being studied. It is therefore not possible to extrapolate ways that hybridization may appropriately be undertaken in settings that are more specifically dominant cultural settings, and wherein there is not familiarity and relationship with the culture for which study is being undertaken.

One of the emergent themes of the research was the varied range of roles, expectations and actualities of traditional arts in the learning setting. These different roles, expectations and actualities were categorized here into overlapping areas including the cultural, political, and educational. The evidence here supports the viability of traditional arts in the learning setting, in all three of these categories of roles and expectations, recognizing that these expectations exert tensions and stresses on their enactment.

Summarized Theoretical Constructs

When teachers facilitate experiences in traditional arts in such a way that students are exposed to entry points for their own interaction with the forms, students respond with self reflection, engagement, and a tendency to elevate the status of affiliation with the culture

undertaken. While students and teachers do not become conversant in the culture as a result of such study, working with traditional arts in this way may serve to break down culturally bound ways of seeing the world.

When traditional arts are employed in classrooms, they may engage students in a creative process that takes the form of embodied or physicalized, interpretive, or improvisational interactions with the forms. When traditional arts are employed in this way, relying on creative process, they also meet goals for culturally responsive learning, legitimizing how students experience and make sense of the world.

Traditional arts provide a critical, under-utilized, strategy for embedding culture in the educational setting. In order to best meet the goals of the learning setting, traditional arts should incorporate creative processes. Hybridization of the forms, while increasing accessibility for teachers and students, should be carefully undertaken. Traditional arts utilized in this way hold potential for addressing broader curricular content.

Summarized Research Recommendations

Further research should be undertaken to assess the capacity of traditional arts to support student engagement, reflectivity and identification with the qualities of those of non-dominant cultures, when presented by teachers with no familiarity with or relationship to the targeted culture, to students with no familiarity or relationship to the targeted culture. Further research should be undertaken to assess effective strategies for supporting the capacity of educators to integrate into their teaching practice study that provides for student interaction with traditional art experiences in a manner supporting student engagement, reflectivity and identification with the

qualities of those of non-dominant cultures.

While the potential of traditional arts to serve in a culturally responsive, creative, capacity that legitimizes how students experience and make sense of the world exists, the integration of such study into classrooms will require both the modification of teacher training to support the development of necessary skills for facilitation of these experiences in the classroom, and the development of resources to reflect a broad range of cultural traditions that are suitable for this application. Particular attention should be paid to the non-arts teacher in these undertakings. Teacher training should be expanded to include specific traditional arts experiences, including the capacities of those experiences to allow for student creative processes. Such training would work to develop the capacity of teachers to integrate and embed cultural studies and ways of knowing in the classroom, creating a culturally diverse, layered curriculum. Likewise, resources should be developed to specifically outline appropriate hybridization of traditional art forms as used in the classroom setting, and possibilities for creative processes by students. Finally, these resources and trainings should specifically include explorations of the potential of traditional arts experiences to incorporate broader curricular content, breaching boundaries between compartmentalized content areas, and encouraging multiple literacies on the part of students.

In Closing

The understandings derived from this research do not so much offer new information as they bring specificity to existing understandings. As the cliché says, "the devil is in the details," and so there are important, pivotal points of difference offered here for both the stated and operational curriculum for the learning setting. It is hoped that through informed infusion of

traditional arts, both cultural studies and arts integrated learning more generally no longer "depend upon the transcendence of or liberation from the dead weight and waste of history, but, rather, on the ability to find new and novel ways of inhabiting the old and revivifying dead forms through a productive process of reappropriation that promotes improvisation more as a means of salvation and redemption than of creation: re-novation" (Peters, 2009, p.18). These new and novel ways of inhabiting the old have the potential to bring us to an energized and focused integration of our identity as individuals, as cultural beings, as members of cultural groups, and as creative beings. Through such engagement we create and constitute a living curriculum.

Appendices

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UNIVERSITY OF CANTERBURY
Te Whare Wānanga o Waitaha
CHRISTCHURCH NEW ZEALAND

September 19th, 2012

Arts in Culturally Responsive Learning (ACRL)

Consent Form for Teachers

I have been given a full explanation of this project and have been given an opportunity to ask questions.

I understand what will be required of me if I agree to take part in this project. I am happy for you to watch, video, and take notes of me working with my class.

I understand that my participation is voluntary and that I may withdraw at any stage without penalty.

I understand that any information or opinions I provide will be kept confidential to the researcher and that any published or reported results will not identify me.

I understand that all data collected for this study will be kept in locked and secure facilities at the University of Canterbury and will be destroyed after five years.

I understand that I will receive a report on the findings of this study. I have provided my email details below for this.

I understand that if I require further information I can contact the researcher, Faye Stanley. If I have any complaints, I can contact the Chair of the University of Canterbury Educational Human Research Ethics Committee.

By signing below, I agree to participate in this research project.

Name: _____

Date: _____

Signature: _____

Email address: _____

Please return this completed consent form to Faye Stanley in the envelope provided by _____(day/month).

Appendix 1: Ethics Form Sample: Consent Form for Teachers

Telephone: +64 3 364 3849 ext. 3849

Telephone: +1 919 968 1168 (US)

Email: faye.stanley@pg.canterbury.ac.nz

UNIVERSITY OF CANTERBURY
Te Whare Wānanga o Waitaha
CHRISTCHURCH NEW ZEALAND

September 19th, 2012

Arts in Culturally Responsive Learning (ACRL)

Information Sheet for Teachers

I am a researcher at the College of Education, University of Canterbury. I have worked for many years with teachers and students on learning through the arts and the inclusion of culture in the classroom setting. I am currently interested in strategies to make our teaching more culturally responsive.

I would like to invite you to participate in my present study. If you agree to take part you will be asked to do the following:

- Complete a short questionnaire about your current use of the arts in your classroom. This will take approximately 10 minutes.
- Participate in one interview before your planned arts experience in your classroom, and one interview after your classroom arts experience. Each of these interviews will take approximately 10 minutes.
- Allow me to be present in your classroom during the arts experience, in an observational capacity.
- Allow me to video this arts experience, for the sole purpose of my own review and data collection. The video footage will not be shown to others or used for any other purpose.

Please note that your participation in this study is voluntary. If you do participate, you have the right to withdraw from the study at any time without penalty. If you withdraw, I will do my best to remove any information relating to you, provided this is practically achievable.

I will take particular care to ensure the confidentiality of all data gathered for this study. I will also take care to ensure your anonymity in publications of the findings. All the data will be securely stored in password protected facilities and locked storage at the University of Canterbury for five years following the study. It will then be destroyed. While every measure will be taken to assure the confidentiality and anonymity of the participants, it could be possible for readers of the research to identify participants based on the contextual information that will be provided due to using classrooms as the units of analysis.

The results of this research may be used to revise and improve training and professional development for pre-service teachers and classroom teachers. The results will be reported internationally at conferences and in journals. All participants will receive a report on the study.

If you have any questions about the study, please contact me by phone or at the email address above. If you have a complaint about the study, you may contact the Chair, Educational Research Human Ethics Committee, University of Canterbury, Private Bag 4800, Christchurch 8140, New Zealand (human-ethics@canterbury.ac.nz).

If you agree to participate in this study, please complete the attached consent form and return it to me in the envelope provided by _____(day/month).

I am looking forward to working with you and thank you in advance for your contributions.

Faye Stanley

Appendix 2: Ethics Form Sample: Information Sheet for Teachers

Year Seven Visual Arts Programme 2012
Level 3

Understanding in Context	Developing ideas	Communicating & Interpreting	Practical Knowledge Elements & Principles
Te Koru			
Investigate the images that are NZ emblems of Identity,-Te Koru, the contexts in which they are/were made viewed and valued in the past and now in the present using modern technology use of Koru image in formal/informal situations, on letterheads, logos, clothing, NZ emblem of Identity, tourist items, art works, tattoo, buildings,	-koru reflections -design and create a mini tukutuku panel -design and create a Clay koru tile or treasure chest [Whakahuia] Develop an image in response to Maori artist work	- recognise the importance of koru design [emblem of identity] in our society -be able to explain and name specific Koru designs -describe what the images are used for -respond to Art works created by Maori Artists	explore and identify some of the specific koru used in kowhaiwhai and tukutuku -use techniques and tools, to create and generate repetitive koru pattern -use Art making conventions applying knowledge of line space colour and form
Artist link- Robyn Kahukiwa, and other contemporary Maori Artists,			
Paper craft			
Investigate the art of paper folding, and weaving. -use of pop up books -discuss how paper art works have been created, and valued in other cultures -be able to recognise and use terms A1,A2,A3,A4 recognise named paper types and select best paper for that art activity/purpose	-create a pop up card - create a piece of paper from recycled waste paper -assemble a paper bag and weave an insert panel -develop silhouette image to put on top of marbled paper	-recognise the importance of variety and use of paper in our society -analyse effectiveness & use of tools and media -describe what has happened in the paper making process	-explore and identify the use of a variety of techniques, skills, tools with different types of paper and card -follow procedures and art making conventions to recycle and make paper
Artist Link-origami and paper-craft artist, pop up book creations			
Exhibitions and Competitions as they become available, to link in with current work or to be done at lunch hours Term 1 Lantern making Term 2/3 Music festival, Cantamath posters/ puzzles/Cultural Festival exhibition/ Wearable Arts			
School Wide Concepts			
Term 1 **Turangawaewae** Awareness of 'my place' The South way, identify strengths, skills, contribute to & recognise opportunities to use emblems of identity	**Term2** **Get It Together** Responding to the visual challenges, meeting the needs both in and out of class situation	**Term 3** **Our environmental influences** The media used, alternative possibilities, sustainability and suitability	**Term 4** **Cultures in context , +ve,-ve change** The impact of our decisions with ideas and media used, reflections of our own cultures and affect upon others. Visual awareness.
N [redacted] Art Dept			

Appendix 3: M-TK Site Unit of Study #1

Art Unit Plan

[redacted] Art dept

Topic	Year 7 Level 3	Duration
The Koru		10 sessions

Achievement Objective
To investigate and increase awareness of koru design, how they are used, viewed and valued in our community, in the past and present times.

Learning Intentions

UC-can use koru designs
-can recognise the use of koru in formal/informal situations, on letter heads, logos, art works, buildings, traditional objects
-is aware of how they were made, viewed and valued.

DI-can imaginatively create 2D & 3D koru designs with a variety of media, paint,clay, pastel,
-can create a mini tukutuku panel

CI-is able to recognise the importance of koru design [emblem of identity]
-can explain and name specific koru/tukutuku designs
-can recognise and pass informed comment art works of specific Maori artist

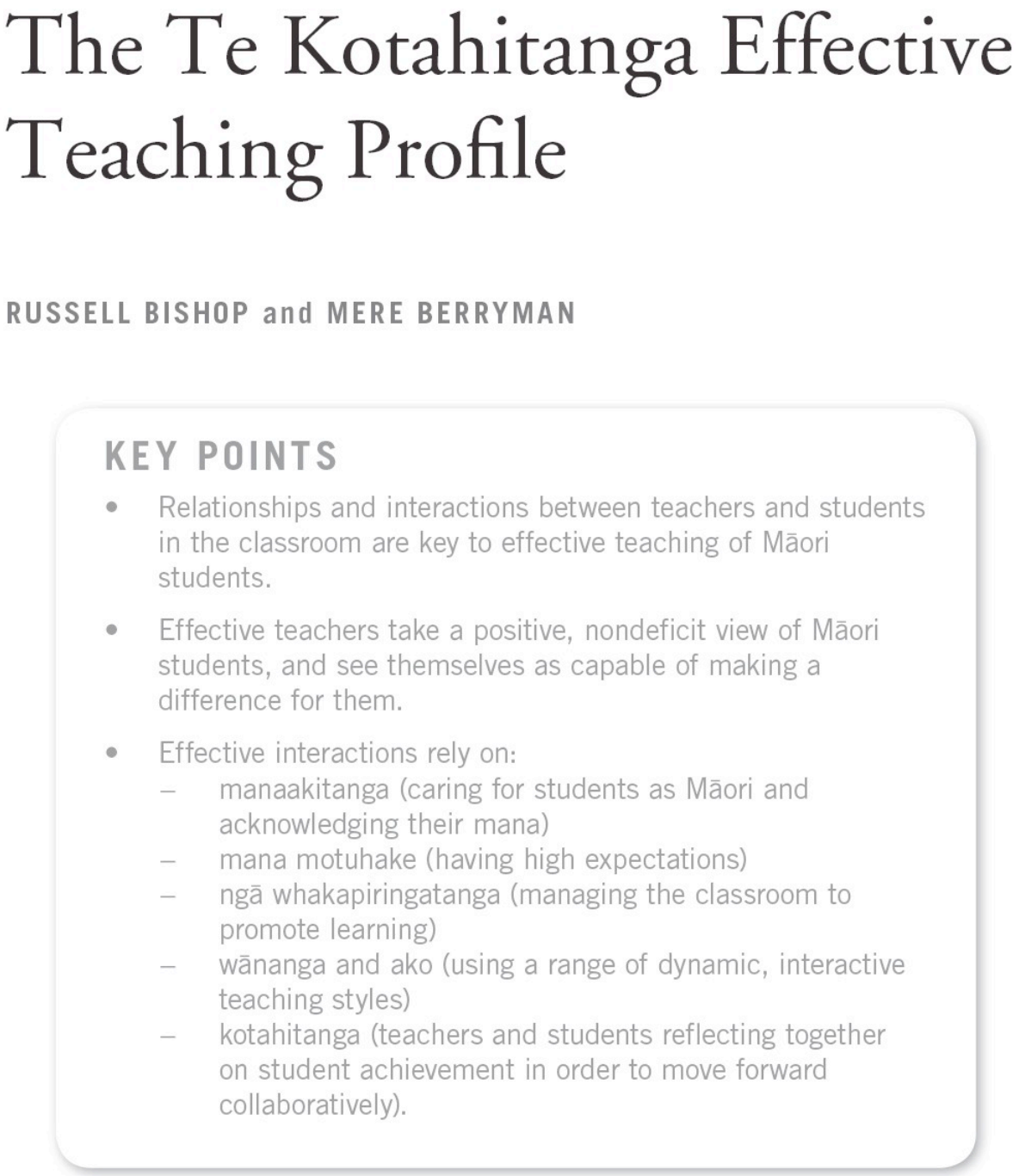
PK- can use a variety of techniques, tools and media to create koru

Key Competencies
Thinking, Making meaning, symbols , relating to others, participating

Sessions	Content	Resources	Materials/Equipment
1	Discuss definitions and characteristics and types of koru. Refer to resources and illustrations on display.	Illustrations, Posters	Work books, pens, pencils
2	Purposes of Te Koru in our culture, Traditional versus Modern, different media available, mixing of media. passing on knowledge Discuss colour options-traditional /modern The use of tools and media to make koru [carving as opposed to painting]	Robyn Kahukiwa Contemporarly Maori Artists	paint brushes
3	Learn how to **draw koru**,- koiri, mango pare, ngutu kaka, rau tawa designs in work books Select design and create a ¼ design to trace over and create a whole image	Example of Completed designs	cartridge paper A3 size Vivid pens/black ink OHP [to trace designs] pastels
4	Outline with vivid pen/ink, Apply colour- give options, limited palette, Colour grading, contrasting, outlining, non traditional colours		Abbotts Clay Paint, Paua shell
5	From observed and copied designs create a **Clay Treasure box** [He Whakahuia Taonga] or **Clay tile** with recycled glass	Carved Wooden Boxes clay containers	Clay tools, newspaper Clay trays Kiln firing
6	Teacher demonstration to show clay rolling and moulding skills-[all works to be named]		
7	After the firing process this may be painted and decorated [lesson10]	tukutuku designs kowhawhai patterns	popiscle sticks, PVA, wool. raffia, needles, card, paint, ruler, pencils
8	**Design and create a mini tukutuku** -design a kowhaiwhai panel frame 4 cm		
9	wide may use a template -paint design -attach Popsicle sticks in the centre -rule grid approx 1 cm apart, on sticks-		
10	select tukutuku design, & mark pattern on sticks in pencil with X, punch holes with thumb tackX stitch wool using large needles Frame finished work ***All work to be digitally photographed for evidence of learning Sheet by student.***		

Reflection

Appendix 4: M-TK Site Unit of Study #2



The Te Kotahitanga Effective Teaching Profile

RUSSELL BISHOP and MERE BERRYMAN

KEY POINTS

- Relationships and interactions between teachers and students in the classroom are key to effective teaching of Māori students.
- Effective teachers take a positive, nondeficit view of Māori students, and see themselves as capable of making a difference for them.
- Effective interactions rely on:
  - manaakitanga (caring for students as Māori and acknowledging their mana)
  - mana motuhake (having high expectations)
  - ngā whakapiringatanga (managing the classroom to promote learning)
  - wānanga and ako (using a range of dynamic, interactive teaching styles)
  - kotahitanga (teachers and students reflecting together on student achievement in order to move forward collaboratively).

Appendix 5: Key Points of Te Kotahitanga Effective Teaching Profile

(Berryman & Bishop, 2009, p. 27)

Themes for Culturally Responsive Pedagogy

1. USE CULTURE TO PROMOTE RACIAL IDENTITY. Culturally responsive pedagogy in education requires adaptations in instructional practice, classroom organization and motivational management, as well as in curricula and espoused values. In educational and non-educational programs, the rule of thumb should be to have the program include key aspects of the student's home culture. The pedagogy should focus on developing strategies that use culture to construct a positive racial identity that promotes resilience and success in social institutions.

2. USE CULTURE AND RACIAL IDENTITY AS AN ASSET. Race in culturally responsive programming is to be an asset in learning and development. Programs should be designed so the student's culture is a strength to be deployed in learning. Programs should not be stigmatizing but rather affirming of students and their cultures. Culturally responsive programming has to ensure that students trust educators not to use racial stereotypes against them.

3. EDUCATE ABOUT RACISM AND RACIAL UPLIFT. Programs should provide accurate information about racial oppression and racism as they promote strategies using racial identity to encourage high achievement and resilience in the face of racial oppression. This also will likely include advancing a goal of racial uplift.

4. EMPLOY THE ARTS. The arts, as cultural productions themselves, are ideal vehicles for culturally responsive programming. The literature indicates that arts programs that engage a student's culture and racial identity will likely result in the learning of a wide range of competencies.

5. DEVELOP CARING RELATIONSHIPS. There should be a focus on developing caring relationships, as many children do not see education as a simple transaction but rather as a process in which adults must first demonstrate caring in order for the child to be willing to learn. This is said with the caution that caring relationships are themselves culturally defined. Students then interpret what is caring from their culture, not from the culture of the person offering a caring relationship.

6. ASSUME SUCCESS. Programs all too often are designed to deal with problems and deficiencies. It is much preferable to have programs that recognize the wealth of culture and experience that every student brings, and are geared to build on academic, cultural and racial strengths.

7. PROMOTE ACTIVE LEARNING, PROBLEM-BASED INSTRUCTION AND STUDENT INVOLVEMENT. Culturally responsive pedagogy in education requires adaptations in instructional practice, classroom organization and motivational management, as well as in curricula and espoused values. Culturally responsive pedagogy involves active learning, curricular integration, problem-based and project-based instruction that apply to real world situations, student participation in decision-making, critical thinking and a respect for difference. High expectations should be the rule for educators, parents and students.

8. INVOLVE THE COMMUNITY. Culturally responsive pedagogy and programs must have the active participation of the community. Culture is constantly changing and varied, even within a racial group, and community and family members can be valuable in informing educators about the needs and resources of the children and youth whom they know in ways that educators cannot. The challenge for some professionals is to design programming and/or pedagogy for a culture that is not their own. Educators will need a better understanding of culture(s) and an awareness of how to use culture effectively. Thus, they also need skills in inquiry and the ability to listen to children and families, so that they can best take advantage of what is learned in these conversations.

9. ACKNOWLEDGE THE CHALLENGES. Culturally responsive work requires many educators to change their frames of reference about the culture of ALANA children and families, and all children from low-income socioeconomic backgrounds. The notion of cultural deficiency as the source of academic deficiencies is rooted in notions of the cultural supremacy of a middle-class, Anglocentric ethos that permeates every aspect of society and the institutions of education — kindergarten through 12th grade and beyond. Teacher education should be a place to begin to unravel this way of thinking, but there are few comprehensive multicultural teacher education programs. Expect the change to be challenging and difficult, to require courage and tenacity, and to be rewarding.

Appendix 6: Themes for Culturally Responsive Pedagogy

(Hanley & Noblit, 2009, pp. 12-15)

RESEARCH CONTACT RECORDS: M-WH Site

DATE	TYPE OF CONTACT	CONTENT
Monday, May 7th, 2012	Personal Meeting (Approximately 1 hour)	Initial introduction, inquiry about interest in the research; sharing of overall professional interests
Wednesday, May 9th, 2012	Email; To Teacher	Follow up, sharing of resources
Wednesday, May 10th, 2012	Email; From Teacher	Further resource sharing, conversations about cultural aspects of the research and more broadly
Wednesday, September 19th, 2012	Email; to Teacher	Re-establishing contact.
Wednesday, September 19th, 2012	Email; From Teacher	Beginning to figure out possibilities for research schedules
Saturday, September 22nd, 2012	Email to Teacher	Confirming interest in one class she teaches that fits the research focus
Monday, October 1st, 2012	Email to Teacher	More concrete discussion of proposed research
Monday, October 1st, 2012	Email; From Teacher	Continued sharing of resources and cultural discussion in relation to proposed research
Sunday, October 21st, 2012	Email; To Teacher	Scheduling
Monday, October 22nd, 2012	Email; To Teacher	ERHEC Info and Consent forms; Management of these; Confirmation that principal and administration is in agreement
Tuesday, October 23rd, 2012	Personal Meeting/Interview Approximately 45 min)	Discussion of form and structure of sessions, and my presence/research protocols; Interview for research
Monday, October 29th, 2012	Email: From Teacher	Info regarding research session; Attachments of lyrics and words to chants
Monday, October 29th, 2012	Meeting with Principal	Discussion and agreement on research, consent, ERHEC forms, etc.
Monday, October 29th, 2012	Class Session (Approx. 1 hour)	Research
Tuesday, October 30th, 2012	Meeting with Teacher (Approximately 90 minutes)	Interview for research
Thursday, November	Email; From Teacher	Sharing relevant resources to the

1st, 2012		research
Thursday, November 1st, 2012	Email; From Teacher	Sharing further resources
Sunday, November 4th, 2012	Email; To Teacher	Acknowledging receipt of resources;
Sunday, November 4th, 2012	Email; From Teacher	Further cultural background of material
Sunday, November 4th, 2012	Email; To Teacher	Acknowledgement of receipt
Monday, November 5th, 2012	Class Session; Approximately 1 hour	Research
Tuesday, November 6th, 2012	Interview with teacher, approximately 75 minutes	Research questions
Monday, November 12th, 2012	Class Session; Approximately 1 hour	Research
Tuesday, November 13th, 2012	Email; To teacher	Follow up of research
Tuesday, November 13, 2012	Email; From teacher	Follow up of research
Tuesday, April 30th, 2013	Email to Teacher	Check-in re: status of the work
Friday, May 3rd, 2013	Email; To teacher	Scheduling meeting to share data and draft writing
Friday May 3rd, 2013	Email; From Teacher	Scheduling meeting to share data and draft writing
Sunday May 5th, 2013	Email; To Teacher	Scheduling meeting to share data and draft writing
Monday, May 6th, 2013	Email; From Teacher	Further scheduling to share data and research notes
Tuesday, May 7th, 2013	Email; From Teacher	Further scheduling
Wednesday, May 8th, 2013	Email; To Teacher	Confirming meeting
Thursday, March 20th, 2014	Email; To Teacher	Further questions re: language instruction at site
Thursday, March 27th, 2014	Email; From Teacher	Response to questions re: language instruction at research site
Sunday, April 6th, 2014	Email; To teacher	Full draft for teacher review
Sunday, April 6th, 2014	Email; From Teacher	Suggested revisions to some content; acknowledges her own tribal conflicts
Sunday, April 6th, 2014	Email; To Teacher	Acknowledgement of needed revisions
Sunday, April 6th, 2014	Email; From Teacher	Acknowledges changes made

RESEARCH CONTACT RECORDS: M-TK

DATE	TYPE OF CONTACT	CONTENT
May 9, 2012	Email; To Teacher	Introduction and inquiry about potential involvement
May 10th, 2012	Email; From Teacher	Response to inquiry
May 10th, 2012	Email; To Teacher	Scheduling a meeting
May 10th, 2012	Email; From Teacher	Confirming meeting time
May 14th, 2012	Preliminary Class Observation & Meeting with Teacher, 30 minutes	Preliminary observation; Meeting with teacher to discuss research, ethics forms, etc.
May 14th, 2012	Personal Meeting – One hour in length	Initial introduction, inquiry about interest and substance of research, sharing of overall professional interests; establishing research schedule
September 21st, 2012	Email; To Teacher	Re-connect and plan for beginning of research; Send out ERHEC forms
October 12th, 2012	Email; From Teacher	Firming up schedule, accommodation of changes in school schedule
October 17th, 2012	Email; To Teacher	Continued planning
October 17th, 2012	Email; From Teacher	Continued planning; Content of sessions discussion
October 17th, 2012	Email; To Teacher	Scheduling and contact updates; Deferment of start date due to school schedule changes
October 18th, 2012	Email; From Teacher	Meeting scheduled.
October 20th, 2012	Email; To Teacher	Discussion of upcoming week's schedule
October 29th, 2012	Class Session / Teacher interview, 20 minutes	Research; Questions re: content of work in relation to the research
October 31st, 2012	Class Session	Research
November 2nd, 2012	Class Session	Research
November 5th, 2012	Class Session / Teacher Interview, 20 minutes	Research
November 5th, 2012	Email; To Teacher	Follow up on class session with questions

November 5th, 2012	Email; From Teacher	Response to email; Notification of cancelation of sessions for rest of week (2), and 2 of 3 sessions next week.
November 7th, 2012	Interview with Teacher, 1 hour, Approximately 90 minutes	Research content questions
November 7th, 2012	Email; To Teacher	Acknowledgement of schedule changes, continued discussion of resources used in sessions; sharing of initial data and notes
November 7th, 2012	Email; From Teacher	Planning
November 7th, 2012	Email; To Teacher	Further planning
November 7th, 2012	Email; From Teacher	Further school schedule changes
November 12th, 2012	Class Session	Research
November 15th, 2012	Email; To Teacher	Organization of final materials, student reflections, etc.
November 15th, 2012	Email; From Teacher	Organization of final details
November 16th, 2012	Email; To Teacher	Thanks and farewells
December 11th, 2012	Email; From Teacher	Follow up on student reports and assessments of the work
November 23, 2013	Meeting with Teacher, 45 minutes	Review of data and writing draft
April 9th, 2014	Email; To Teacher	Send final draft for review
April 11th, 2014	Email; From Teacher	Responses to thesis draft
April 12, 2014	Email; To Teacher	Request to include email comments in final draft
April 12th, 2014	Email; From Teacher	Permission granted.

RESEARCH CONTACT RECORDS: H-MA

DATE	TYPE OF CONTACT	CONTENT
October 9, 2012	Email; To Teacher	Introduction and inquiry about potential involvement
October 10th, 2012	Email; From Teacher	Response to inquiry; Plan to find out if school will accept research project
October 17th, 2012	Email; To Teacher	Further discussion
October 18th, 2012	Email; From Teacher	Confirming acceptance of the research project at the school
October 19th, 2012	Email; To Teacher	Sending ERHEC forms
October 20th, 2012	Email; From Teacher	Overall planning for research project
October 20th, 2012	Email; From Teacher	Confirmation of receipt
October, 21st, 2012	Email, To Teacher	Discussion of ERHEC forms
October 21st, 2012	Email; From Teacher	Discussion of ERHEC; Introduction to another PhD student doing research at the school
October 21st, 2012	Email; To Teacher	Further discussion of school – its issues and structure
October 21st, 2012	Email; From Teacher	Further discussion of site and details of setting,
October 21st, 2012	Email; From teacher	Request for informal letter of introduction
October 21st, 2012	Email; To Teacher	Sent draft informal letter
October 21st, 2012	Email; From Teacher	Suggested revisions
October 21st, 2012	Email; To Teacher	Letter including suggested revisions
October 21st, 2012	Email; From Teacher	Accepting revisions; Requesting flyer
October 21st, 2012	Email; To Teacher	Questions re: specifics for flyer
October 21st, 2012	Email; From Teacher	Response to questions re: flyer
October 21st, 2012	Email; To Teacher	Sending flyer
October 21st, 2012	Email; From Teacher	Acknowledging receipt

October 22nd, 2012	Email; To Teacher	Dates for research proposed
October 22nd, 2012	Email; To Teacher	Further info re: proposed dates
October 22nd, 2012	Email; From Teacher	Confirming research dates; Providing specific info about school schedule during research dates
October 22nd, 2012	Email; To Teacher	Schedule changes extending research period.
October 23rd, 2012	Email; From Teacher	Confirming.
October 23rd, 2012	Email; To Teacher	Schedule details.
October 24th, 2012	Email; From Teacher	Arrival and departure confirmed; Flyer mailings information.
October 23rd, 2012	Email; To Teacher	Flyer draft sent
October 24th, 2012	Email; From Teacher	Approval of final flyer
October 25th, 2012	Email; To Teacher	Flyer details.
October 26th, 2012	Email; From Teacher	Flyer details agreed upon for mailing
October 28th, 2012	Email; To Teacher	Setting up skype call
October 28th, 2012	Email; From Teacher	Confirming skype call time.
October 28th, 2012	Skype call/ Interview 90 minutes	Meeting re: overall research plan; discussion/ interview re: the research
October 31st, 2012	Email; To Teacher	Planning
October 31st, 2012	Email; From Teacher	Responses to questions
November 4th, 2012	Email; From Teacher	Copying me on letter sent out to faculty
November 4th, 2012	Email; To Teacher	Questions regarding resources and materials
November 5th, 2012	Email; From Teacher	Discussion of resources and materials
November 5th, 2012	Email; From Teacher	Copying me on email from one of the other teachers who will participate in project
November 5th, 2012	Email; From Teacher	Resources discussion
November 6th,	Email; From Teacher	Class schedules; Makahiki preparation

2012		schedule
November 6th, 2012	Email; To Teacher	Sharing of some Maori commonalities in traditions
November 6th, 2012	Email; From Teacher	Discussion of potential activities for research
November 9th, 2012	Email; From Teacher	Forwarded responses re: research from another teacher at the site
November 15th, 2012	Email; To Teacher	Final travel arrangements
November 15th, 2012	Email; From Teacher	Confirming travel arrangements
November 19th, 2012	Class session (Lunch-Uke)/ 30 minutes	Direct Observation
November 19th, 2012	Class session (4th)/ 45 minutes	Direct observation
November 19th, 2012	Class session (5th)/ 45 minutes	Direct observation
November 19th, 2012	Interview with Teacher	Overall research questions; early impressions and questions
November 20th, 2012	Email; From Teacher	Session planning notes
November 20th, 2012	Class session (K)/ 45 minutes	Direct observation
November 20th, 2012	Class session (1st) 45 minutes	Direct observation
November 20th, 2012	Class session (6-8)/ 45 minutes	Direct observation
November 20th, 2012	School Makahiki Day preparations / 90 minutes	Direct Observation
November 22nd, 2012	School Makahiki Day celebration / 4 hours	Direct Observation
November 27th, 2012	Class session (Lunch-Uke)/ 30 minutes	Direct Observation
November 27th, 2012	Class session (4th)/ 45 minutes	Direct observation
November 27th, 2012	Class session (5th)/ 45 minutes	Direct observation
November 28th, 2012	Class session (K)/ 45 minutes	Direct observation
November 28th, 2012	Class session (1st) /45 minutes	Direct observation
November 28th, 2012	Class session (6-8)/ 45 minutes	Direct observation
November 30th,	Class session (K)/ 45	Direct observation

2012	minutes	
November 30th, 2012	Class session (1st)/ 45 minutes	Direct observation
November 30th, 2012	Class session (2nd)/ 45 minutes	Direct observation
November 30th, 2012	Class session (6-8)/ 45 minutes	Direct observation
November 30th, 2012	Teacher interview/90 minutes	Overall research questions- unstructured
December 4th, 2012	Class session (4th)/ 45 minutes	Direct observation
December 4th, 2012	Class session (5th)/ 45 minutes	Direct observation
December 5th, 2012	Morning Piko	Direct observation
December 5th, 2012	Class session (K)/ 45 minutes	Direct observation
December 5th, 2012	Class session (1st)/ 45 minutes	Direct observation
December 5th, 2012	Class session (6-8)/45 minutes	Direct observation
December 7th, 2012	Principal interview/ 45 minutes	Overall research questions-unstructured
December 7th, 2012	Teacher interview/ 30 minutes	Overall research questions - unstructured
December 7th, 2012	Teacher interview/ 20 minutes	Overall research questions - unstructured
December 7th, 2012	Teacher interview 45 minutes	Overall research questions-unstructured
February 2nd, 2013	Email; From Teacher	Follow up planning for skype; sharing of early notes and data
February 13th, 2013	Skype call with Teacher / 45 minutes	Discussion of reflective notes and data
April 26th, 2013	Email; To Teacher	Clarifying questions about data
April 27th, 2013	Email; From Teacher	Responses to questions
April 27th, 2013	Email; To Teacher	Further questions about the teaching of the art form of hula
April 28th, 2013	Email; From Teacher	Responses to questions
December 15th, 2013	Email; To Teacher	Request for translation/ transcription clarification of notes
December 17th, 2013	Email; From Teacher	Translations / transcriptions provided

December 18th, 2013	Skype interview with Teacher / 30 minutes	Discussion of elements of hybridized chants/ songs
February 23rd, 2014	Email; To Teacher	Questions about terms, lyrics, and translations
February 27th, 2014	Email; From Teacher	Provision of above
March 4th, 2014	Email; To Teacher	Questions re: data
March 6th, 2014	Email; From Teacher	Responses
March 7th, 2014	Skype call with Teacher/ 30 minutes	Discussion of data, sharing of draft thesis
April 20th, 2014	Email; To Teacher	Send final thesis

RESEARCH CONTACT RECORDS: O-SD

DATE	TYPE OF CONTACT	CONTENT
October 20th, 2012	Email; To Arts Program Director from colleague, copying me	Introduction and description of connections
October 22nd, 2012	Email; From Arts Program Director	Response to inquiry; Expressing willingness to participate
October 23rd, 2012	Email; To Arts Program Director	Providing description of overall research project, and possibilities for this site
November 5th, 2012	Email; From Arts Program Director	Detailed description of the site and issues there
November 7th, 2012	Email; To Arts Program Director	Questions regarding content and scheduling; ERHEC forms
November 7th, 2012	Email; From Arts Program Director	Overall planning for research project; cultural concerns
November 24th, 2012	Email; To Arts Program Director	Further discussion of research, cultural concerns, scheduling
November 28th, 2012	Email, From Arts Program Director	Proposed research schedule
January 7th, 2013	Email; From Arts Program Director	Discussion of potential sharing at sites, copy of email sent to Superintendent of school system
January 7th, 2013	Email; From Arts Program Director	Forwarding email response from Superintendent; request for background check
January 7th, 2013	Email; To Arts Program Director	Sending requested form
January 8th, 2013	Email; From Arts Program Director	Request for inclusion of SS#
January 14th, 2013	Email; From Arts Program Director	Sending confirmation from Superintendent about schedule, teacher interviews and class observations
January 14th, 2013	Email; To Arts Program Director	Further planning for research period
January 14th, 2013	Email; From Arts Program Director	Scheduling
January 21st, 2013	First meeting with Arts Program Director/ Meeting in AM, 2 hours	Shared significant cultural information about the site, toured the arts program site, sharing of many resources and artifacts
January 21st, 2013	Session with group of teachers / 2 hours	Discussion of learning / cultural traditions & learning
January 21st,	Email; From Arts	Forwarding extensive resources and

2013	Program Director	booklist
January 22nd, 2013	Interview and tour of tribal lands and school with Arts Program Director / 150 minutes	Explanations of tribal culture, history, and education; tour of tribal lands, school and other facilities
January 22nd, 2014	Mentors Training session, MOC program session, interview with mentors / 3 hours total	Direct observation and interviews with young mentors
January 22nd, 2013	Email; From Arts Program Director	Forwarding teacher emails, responses on ERHECs, and scheduling
January 22nd, 2013	Email; To Teachers	Dealing with ERHEC, discussion of filming for my use only
January 23rd, 2013	Email; From Arts Program Director	Scheduling and adjustments
January 23rd, 2013	Music class / 30 minutes	Direct observation
January 23rd, 2013	Interview with teacher / 30 minutes	Overall research questions - unstructured
January 23rd, 2013	Iroquois singing class / 30 minutes	Direct observation
January 23rd, 2013	Interview with teacher / 30 minutes	Overall research questions - unstructured
January 23rd, 2013	Culture and language class / 30 minutes	Direct observation
January 23rd, 2013	Interview with teacher / 30 minutes	Overall research questions - unstructured
January 23rd, 2013	Class session (HS) / 50 minutes	Direct observation
January 23rd, 2013	Interview with teacher / 30 minutes	Overall research questions - unstructured
January 23rd, 2013	Planning meeting with Arts Program Director and High School Culture teacher / 45 minutes	Direct observation
January 24th, 2013	Teacher Iroquois singing class / 45 minutes	Direct observation
January 25th, 2013	Preparations for social / 2 hours	Direct observation
January 25th, 2013	Final interview with Arts Program Director / 1 hour	Overall reflection and questions re: experience

January 25th, 2013	Social Dance and reflective session / 3 hours	Direct observation and discussion / reflection
January 29th, 2013	Email; To Arts Program Director	Follow-up and thanks; Inquiry about skype call for sharing notes, data, and reflections
January 30th, 2013	Email; From Arts Program Director	Wrap up of work, thoughts about continued contact
March 4th, 2013	Email; From Arts Program Director	Follow up, Info re: skype contact
April 3rd, 2013	Email; To Arts Program Director	Sharing early writing, data, etc.
April 3rd, 2013	Email; From Arts Program Director	Confirming receipt
June 10th 2013	Email; To Arts Program Director	Discussion of writing, data
June 13th, 2013	Email; From Arts Program Director	Further discussion
August 6th, 2013	Email; From Arts Program Director	Check-in
February 4th, 2014	Email; To Arts program Director	Questions needing clarification in data
February 4th, 2014	Email; From Arts Program Director	Providing detailed and important responses to data inquiries
April 6th, 2014	Email; To Arts Program Director	Sending final draft of thesis
April 7th, 2014	Email; From Arts Program Director	Confirming receipt of thesis

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[9] This website address is only partially provided to preserve anonymity of the school.
[10] The actual school website has been obscured to preserve anonymity.

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